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THE
REVELATION OF JOHN

ITS
OWN INTERPRETER

IN VIRTUE OF
THE DOUBLE VERSION

IN WHICH IT IS DELIVERED.

BY
✓
JOHN COCHRAN.



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PREFACE.

IF the author succeeds in presenting to the Christian world for its decision the question, whether the prophecy of the Revelation be double or not, he will regard his labors as eminently successful. He believes this question will be answered in the affirmative; and its answer in the affirmative will be a matter of no small consequence. That its bearing on the interpretation of the book will be productive of the best results, is apparent to every one. If John has delivered his prophecy in two versions, containing each two sets of symbols precisely correspondent in significance, the prophet is evidently, to a very great extent, his own interpreter. That he is the best of all interpreters, few will doubt. The question itself as to the existence of a DOUBLE VERSION is evidently one which lies at the very threshold of the interpretation of the book; and as it now asks for a fair hearing, it will certainly receive it from those—and ought not the number to comprehend all Christians—who are interested in “the sayings of the prophecy of this book.”

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SECTION I.

FIRST REPRESENTATION OF THE ALLEGORY.



CHAPTER I.

LITERAL, FIGURATIVE, AND SYMBOLICAL LANGUAGE.

THE transmission of ideas from one mind to another is made through the medium of signs. Signs are of two kinds : they are simple or complex, direct or indirect. A simple or direct sign is that which stands for the idea to be communicated simply, and which transmits this directly to the mind. The words of language taken in their literal acceptation are signs of this kind. These signs are all constructed upon the basis of a presumed identity subsisting between the sign and the idea to be communicated. Language, to be literally taken, consists of these direct signs.

It is found, however, by experience that signs of this description are altogether incompetent to convey the multitudinous and multiform ideas of the human mind. These may be reckoned in millions ; direct signs can at the most be numbered in thousands. Accordingly the mind has devised another expedient

for the transmission of ideas. It presses ideas themselves into the service, and causes one idea to stand for another. Here is a complex or indirect sign, and of these, figurative or ideographic language consists.

To illustrate the mental process at work in the construction of these indirect or complex signs, take the following example: I wish to convey to the mind of a man who had never witnessed the sight, the idea of a ship moving through the water. I feel conscious that there are no direct signs, that is, that language in its literal acceptation is incompetent to transmit the conception from my own mind to his with fulness and fidelity. I find, however, that by the substitution of another idea for the one I would convey, I can accomplish it. I substitute for the idea of a ship moving through the ocean, the idea of a plough moving through a field, and tell him "the ship ploughed the sea." Through the medium of this indirect sign I convey to him the idea desired with infinitely greater facility and infinitely greater precision than I could have done by any direct sign or by employing any number of them.

Now, in the above instance, the process of mind in the construction of the indirect sign, is a double one; there are two ideas concerned in the operation; there is the idea of the ploughing of the land and the idea of the ploughing of the sea. The sign is thus a complex sign, and the operation which the mind performs in arriving at the thing signified, is a complex operation. The signs of literal language are simple; of figurative language, double.

A sign can never be a medium of communication, unless it represent the *same* idea as that desired to be communicated. The basis, therefore, on which all signs rest, whether these be literal or figurative, is *identity*. The sign represents the same thing as that which is signified. But the literal sign does this *directly*; an ideographic sign does it *indirectly*, and through the medium of a complex operation which the mind has to perform. This operation it has to make ere it arrives at the thing signified.

It has to proceed to the *identity* which every sign must establish between itself and the thing signified by a somewhat circuitous route—by the route, namely, of *analogy*. One idea is taken to represent another, not because it is the same, but because it is like this other. But in every analogy there is an element of identity. It is on this that the truth of the indirect sign rests. There is at the same time, however, an element of difference, which is either comparatively great or small. Hence arises a complex operation. If this difference, which subsists between the one idea and the other be not correctly subtracted, an untrue idea will be transmitted. Let it be supposed, for example, that in the instance of figurative language which we have above quoted, no account is taken of the actual difference between a ship and a plough, and land and water; a conception altogether erroneous will be formed. Let the difference be taken into account and the identity which really exists be founded upon, and the true idea will be presented to the mind intended to be expressed, which was, that the ship

moves through the sea in the same manner as the plough through the land, subtracting the difference between ship and plough, sea and land. In the production of the figure there is always a process of comparison involved. If this is not duly performed, the figure in its true significancy is not understood. The basis of indirect signs or figurative language, is then analogy. The analogy, however, must be so stated that it resolves itself into an identity, else the sign were no sign. Now as ideas of analogy may be multiplied to an almost infinite extent, the amount of indirect signs or figurative language placed at the disposal of the mind for the transmission of its ideas, may nearly be regarded as boundless. The mind, by laying hold on ideas to convey ideas, obtains a capital in signs which is inexhaustible.

These two species of signs constituting literal and figurative language, are used for the same object. They are employed to convey ideas from one mind to another with as much clearness, fidelity, and rapidity, as possible. When literal language fails in accomplishing this result, the boundless resources of figurative language are called into requisition.

But there is a third language employed in Scripture, the object of which is entirely different from this. This is the allegoric, or symbolic, language. The object of this is not to convey ideas from mind to mind with rapid clearness, but to convey them *with slow clearness*.

It employs, like figurative language, ideographic signs, but with this difference, that it presents to the

mind only one-half the double sign, leaving the mind to supply for itself the other half by a process of *search*. It is designed undoubtedly to be understood, and for this end it is constructed with extreme precision and definiteness, but its precision and definiteness are concealed.

It behoves us to scan this peculiar language closely, for it is in it that the prophecy of the Revelation is cast.

CHAPTER II.

THE DIFFERENCE BETWEEN ALLEGORY AND FIGURE.

THE symbolic language, or, as it may be called, the enigmatical language of Scripture, is a *peculiar kind* of ideographic language, which may be regarded as the generic term. Like figurative, the symbolic contains signs which represent one idea by another. The difference between them lies in the difference between allegory and figure. It will be necessary, accordingly, to define these two kinds of ideographic signs with precision, in order to obtain a clear conception of what symbolic or allegoric is, as compared with figurative or metaphorical language.

It is apparent, from what has been already said, that in the construction of the complex or indirect signs which compose ideographic language, there is a double process involved. The idea desired to be communicated is transferred to the mind through the medium of *another*, and the communication is effected through a double operation. It is accordingly necessary, in order to obtain a perfect transfusion of thought, that both the ideas concerned in the process be apprehended. Now one of these ideas may properly be called the picturing idea; the other may be termed the pictured.

To elucidate this let us take the following example: when Christ says, "I am the door," the door taken literally is the picturing idea, and the door understood figuratively, is the pictured idea. To understand Christ's meaning fully, we must thoroughly comprehend what a door means in the literal or picturing sense, and what it signifies in the figurative or pictured sense.

Now it is in their different relationship to this duplex representation, that the real difference lies between allegory and figure. Allegory has only to do with the first part of the representation made; figure has to do with both. The allegory in the strict sense of the term, expresses nothing more than the first, or picturing idea, or set of ideas, as it may be. It presents this to the mind for its contemplation. It thus, in the above instance, simply places the first idea, "the door," before the mind, without drawing the connection between it and the second idea, "Christ." The former idea is no doubt designed to bring out the second, but it is no part of the allegory to perform this development; on the contrary, it is its part to *conceal* it, either wholly or partially. The figure, on the other hand, presents both to the mind at once, but its chief purpose is to bring out into strong relief the second, or pictured, or in other words, the real idea.

Thus the words of Christ already quoted are not allegorical. They form a figure, because, when Christ affirms that he is the door, the pictured, or second idea, is clearly developed. The mind rests not in the first representation, but presses forward to the second,

which presents to it the idea that the door is an image or picture of Christ.

On the other hand, the parable itself of which these words constitute part of the interpretation, affords an example of the allegory in its nearly pure state; John x. 1—5. The picture, which is as concise as it is beautiful, is fully drawn out of a sheep-fold and a door to it, which picture is designed to convey to the mind the idea that Christ is the only Saviour. The first representation is here developed in an extended form; it is kept apart from the second, which lies wholly concealed from view, and it forms what may be regarded as a perfect allegory.

The Jews were unable to discover the real sense of this parable or allegory; that is, they were unable to develop for themselves the second idea, which it was designed to picture forth. Christ makes the development for them, and in doing this, in the words "I am the door," he reduces the allegory to a figure. He conducts them from the first to the second representation, and by constructing the bridge of connection between the two, he converts the allegory into a figure.

An allegory accordingly may be defined to be an unapplied and uninterpreted figure; a figure to be an applied and interpreted allegory. Every allegory may be made a figure, and is designed ultimately to become one; every figure may be made an allegory by withholding the second idea.

It follows from the distinction which has been above developed between allegory and figure, that

the etymology of the word allegory, which comes from the Greek *αλληγορεω*, *to speak otherwise*, expresses its meaning with perfect correctness. When a person speaks in allegory, he speaks otherwise than he means, because he presents one first representation to the mind, which is designed indeed to bring out a second and real sense ; but this is not apparent until the second representation is developed. This essential part of the sign is kept out of view by the allegory either wholly or in part, for its office is *to speak otherwise*. The figure, on the other hand, presents this second representation to the mind at once for its contemplation, because its characteristic is to develop *all that it means*. A figure consequently needs no interpretation ; an allegory always requires one.

We thus see that while allegory and figure are both ideographic signs and are convertible into each other, they are very different. An allegory reveals only one of the two ideas which are necessary to the construction of the sign, while the figure reveals both. An allegory is thus a cryptogramic sign, while a figure has all the openness of the signs of literal language. An allegory is the rude or fundamental form of the sign, and that form to which every figure is reduced, when it is analyzed. When we probe a figure to the bottom, we necessarily resolve it into the two ideas of which it consists, and we subject each of these to a distinct examination. We here find the allegory. Thus when we analyze the figure which has been taken for an example, "the ship ploughs

the sea," we separate the two ideas of which it consists, and we find them to be these: a plough moves over the land, a ship moves through the waters. The expression of the first of these two ideas, apart and by itself, is the allegory, which is here short and unextended; the combination of both in the words *the ship ploughs the sea* is the figure. The allegory is thus the basis of the figure; the figure is the full development of the allegory. The allegory is the elemental form. It is as much the basis of all figurative language as the syllogism is of reasoning.

This is the real distinction which exists between those ideographic signs which, on the one hand, are called allegories, parables, types, and symbols; and on the other, figure, metaphor, and trope. The grand distinction between the two classes lies in this, that the first express a first representation, containing within it a second, which second is either *concealed* or *subordinate*. The *allegory*, distinctively, expresses the first representation in the form of *feigned objects*, connected together either by a natural relationship or by a certain plot developed which binds them together; the *parable* expresses the first representation in the form of a *feigned narrative*; the *type* in the form of a *real historical object or event*. The *symbol* is the subordinate part of the sign when its constitution is complex. Thus in the allegory of Joseph's dream, Gen. xxxvii. 9, the sun, moon, and eleven stars are symbols. These signs, allegory, parable, type, and symbol, are all distinguished by the common characteristic of developing the first of those

two ideas, which compose the ideographic sign, and of making it, if not the exclusive, at least the predominant idea developed, while they withhold either entirely or to a great extent, the second idea.

The *figure or metaphor* employs either *feigned or real objects*, or *feigned or real actions*, to express the second idea, which second is fully developed and brought out, and holds the prominent place in the constitution of the sign. Of necessity the figure must be short, for were it long the first representation would then naturally assume the predominance, and the sign would lose the character of a figure and merge into the allegoric form. A trope is a figure which has passed into a current phrase.

These signs, whether allegoric or figurative, are frequently classed under the general designation of figurative language. This expression is not correct. A better would be *ideographic* language, which expresses the character of the language as being a language of *ideas*. This again, as we see, manifests the grand subdivision into allegoric signs on the one hand, the characteristic of which is to fully develop the first idea, and figurative on the other, the characteristic of which is to fully develop the second. Other distinctions are not of equal importance to this. This is of great importance, for it really constitutes these two descriptions of signs two distinct languages, inasmuch as the signs of the one are *secret* and of the other *open*. The term ideographic, as we see, thoroughly expresses the nature of this language thus subdivided. It is a language of *ideas*. These ideas

are indeed expressed in *words*, but these words in all cases hold a second idea within them, distinct from the first, which they convey literally, and which second idea is in this case alone the organ of communication. The literal language in which the first representation is conveyed, has no sense apart from the second representation, which it was intended to suggest and develop. This is then a language in which *ideas* are really the *signs*. As the ideas of the human mind are infinite, so are the signs. Here, then, is a language in which the mind can express itself in its own element, and which is boundless as itself—boundless as the sea, and it may be added, clear, bright, and sparkling as its waters. It is a language which may be wrought by the aid of comparatively few arbitrary signs. It is the language of savage nations, for the reason that they have few of these; it is the language of polished nations, because they have many ideas. In the figurative form it is clear, bright, and sparkling; in the allegoric, it is secret, dark, and profound.

From the distinction which has been drawn between allegory and figure, the following points of difference naturally follow, and in regard to the former, we observe—

1st. That allegories contain as little admixture as possible of language to be taken literally. There is in general no more of this, than so much as is requisite to connect the different parts of the allegory together. The great object held to view is to place a representation before the mind which may be contem-

plated singly and apart from all other ideas. Hence the admixture of foreign elements is avoided in every well-constructed allegory. The more purely allegorical the language is the better. The literal language employed in it is commonly separable with ease and exactness. It generally strikes the mind with obviousness as being of the nature of machinery for connecting the allegory or ornament for adorning it.

2*d.* That it is the tendency of an allegory to be long. In every allegory the mind is called upon to contemplate a single representation developing one train of ideas. The mind is summoned away to pursue one line of thought. It naturally appears unfitting to exact this sacrifice from it for a short allegory. At the same time, both in the construction and apprehension of an allegory, the mind being confined to one line of thought and being in itself unresting, naturally runs on spontaneously in the extension of the allegory. It is the natural tendency of an allegory to lengthen itself.

3*d.* That all allegories are problems to be solved by the understanding, and that at the conclusion of every one the question must arise, to be answered, What does this signify? If this question has been answered, that is, if it has been developed, the allegory is no longer such, strictly so called, but it is a figure. It is such, at least, so far as the development of the second sense is concerned. In every allegory the mind is called upon to look at a single pictorial representation, and to contemplate this apart from every thing else, even from the application itself. It

ought to be so delivered, that the application is an act of the mind, second and distinct, which follows, and is not contemporaneous with the first representation.

4th. That the allegory, from the circumstance of its withholding the second representation, is free from that *absurdity* of statement which always marks the figure. It is perfectly rational in its statement; it draws a first representation, and permits a second to be developed therefrom and its sense discovered. But it does not state that the one representation is the other, which is an absurdity, and which the figure does; at least it is not its principle to do this.

5th. That allegories are not addressed in the first instance, at least, to the feelings; they are designed solely to exercise and inform the understanding. Whatever is intended to make its way to the heart and to excite the emotions, is necessarily conveyed and applied with rapidity. The very circumstance of calling a halt is adverse to emotional excitement. But every allegory does this; it brings the mind to a stand-still for the time being, and summons it to pause, to look at and contemplate the representation, and, more than this, to contemplate it apart from all other associations, except those purely intellectual ones which its solution demands. It calls upon the mind to divest itself of its feelings, and to contemplate the one representation made, that it may understand it. It leads the mind then, for the time being, into the region of pure contemplation.

For the reason last mentioned, the allegory is em-

ployed with great effect to convey truths of an unpalatable nature to the mind which it might not receive except in this form. Salutary medicine may be conveyed into the system under its wise disguise. It is also serviceable for conveying truths in an elemental form, and partially to the mind when it is not capable of bearing them in all their fulness. With a beneficent regard at once to the obstinacy of his enemies and the spiritual deficiencies of his disciples, the Saviour of the world frequently had recourse to this mode of instruction. He often succeeded by an allegory in impressing on the minds of the Jews truths which, except under this form, might have aroused their worst prejudices and passions. Men will listen patiently to an allegory simply for the reason that they do not understand its real meaning. The truth then steals in unperceived with its armor wrapped under the mantle of the allegory, and it is in the heart of the citadel before its presence is detected, when it displays itself with power and sometimes in an appalling manner. Thus David was smote with a full apprehension of his guilt through the allegory delivered to him by the prophet Nathan. The Hebrew king calmly and unconsciously contemplated his iniquity in the form of an allegory, and it was only when the words came to him, as they did with irresistible power, "Thou art the man," that he perceived that he had passed sentence on himself with the cool deliberation and integrity of an unbiassed judge. When the Roman populace were roused to fury for want of bread, Shakespeare repre-

sents the orator setting before their minds the folly of their measures, and conveying to them instruction on a profound political problem under the form of the allegory of "the stomach and the members of the body." To this the infuriated multitude listened patiently, because they did not perceive the drift of it.

On the other hand it is to be noted :

1st. That in the expression of a figure there is as much admixture of language to be taken literally as is compatible with the preservation of it. The reason of this is obvious. The discovery of the second representation—the application is here the main object, and as it is language taken literally that effects this, its presence is necessary. The more there is of language to be taken literally, consistently with the preservation of the figure, the more developed and the more perfect the figure becomes.

2d. That it is the tendency of a figure to be short. In the figure it is the application which is mainly sought after. But every extension of the figurative language has a certain tendency to withdraw the mind from the application ; there is consequently a natural desire to shorten it. While the law of self-preservation leads an allegory to be long, for it is by its extension that it lives, the same law leads a figure to be short. By every expansion the figure incurs the risk of ceasing its existence as a figure and of becoming an allegory. By the extension, the mind is withdrawn from the second representation, which is the stronghold of the figure, to the first representa-

tion, which is the stronghold of the allegory. If the extension is permitted to go on to too great a length, there is danger that the mind may become entirely occupied by the first representation—to all intents and purposes, therefore, possessed by the allegory to the exclusion of the figure. As an allegory avoids shortness as a cause of dissolution, for at its termination the application comes and it ceases, a figure for the same reason avoids length. By over-shortness the allegory practically becomes a figure, and by over-length the figure practically becomes an allegory. If short, the mind engages itself with the double representation and the figure lives. If long, the mind is carried away with the first representation, and the allegory lives. The excellence of an allegory *cæteris paribus* lies in its length; that of a figure in its shortness. The former is all the higher if it fills a book; the latter is restricted to a condition of brevity, and may be expressed in a word.

3*d*. That figures are not intended to undergo any process of solution, but to be instinctively and instantaneously apprehended. There is no second representation to be *divined*. In every figure there are two pictures placed before the mind at once, the second of which thoroughly explains the first.

4*th*. That it is an invariable mark of a figure, that it makes a statement of an absurdity; it asserts that the one representation, although different, is the other. Thus it asserts, that Christ is “a door,” or is “a vine,” which is absurd. This it does through its

anxiety to develop the second sense as concisely as possible. It has been above mentioned, that the two ideas which compose an ideographic sign are related to each other, not on the ground of identity, but of analogy. The figure states, that these ideas are the same, which is always absurd. The truth lies in the resemblance which they bear to each other. The mind has always important deductions to make from the statement of the figure. It has a process of comparison to perform, separating the elements of agreement and of difference which obtain between the two ideas ; it then founds upon the real analogy which it discovers. The more *absurd* the statement is, the *bolder* the figure is. The figure, however, owes no small amount of its attractiveness to this very feature. The mind rejoices to find in the seeming absurdity *propriety* and *truth*. The structure of the allegory is, in this respect, more scientific.

5th. That figures are well adapted for working on the feelings. By the instantaneous and vivid application of the subject which they make to the mind, by the light and force which they instantaneously carry with them, they are powerful instruments in the hands of all those who would stir the emotions. They present to the mind the whole subject to be apprehended with fulness and vividness. They are serviceable instruments in the hands of orators who would rouse the feelings, and they are employed for this end with great mastery and power by the Hebrew prophets.

It is worthy of observation, that it rarely occurs

that an allegory is to be found in the perfectly pure state according to the above definition ; the second, or real sense, which it is the characteristic of the allegory to conceal, is generally in a greater or less degree developed. We should do wrong, however, to call it, on this account, a figure, even although a very considerable development of the second sense were made. To determine in a given case what is allegory and what is figure it is necessary to determine whether the composition has more of the quality of the one or of the other. This will decide the question whether it is to be ranked as allegory or as figure. If the first representation is predominant, and the second sense, though partially developed, is still really subordinate, the composition is justly to be regarded as an allegory. If, on the other hand, the second sense is the main and predominant one, it is to be held a figure. It has been disputed whether the parable of the vine, John xv., is to be regarded as an allegory or a figure. The first representation is here, however, presented to the mind in a much stronger degree than the second, which is only partially developed. It is accordingly to be properly considered as an allegory.

It seldom occurs, however, that these two kinds of composition approach each other so closely as to render a discrimination between them a matter of any difficulty when the above definition is held in view. The predominance of the first or of the second representation is a sufficiently significant criterion.

From the points of contrast which have been

stated above, and which are sufficiently obvious, it appears that there is a very considerable difference between an allegory and a figure. The former is essentially a secret, and, to a certain extent, cryptographic art of communication, partaking of the nature of the hieroglyphic; while this element of secrecy does not at all inhere in the figure. It follows, as a consequence, that there is a great difference between allegoric and figurative language, or, between that which delivers an allegory and that which delivers a figure. But the symbolic language of the prophets is allegorical as the interpretations show. It follows that there is a great difference between symbolical and figurative language.

Unfortunately for a legitimate and valid interpretation of the Revelation this essential difference has been overlooked by the great mass of commentators, if not all, who have written on the book. They have regarded it as if it were written in figurative language, and as if the same method of explication were to be applied to it as to the writings of the figurative prophets. Probably more errors of interpretation have flowed from this source than from any other.

A recent writer makes the following remarks on this subject, which has not yet hitherto, as we conceive, been developed with the requisite clearness and precision. The important bearing of it, however, on a right interpretation of prophetic language, can hardly be over-estimated:

“Before proceeding to the interpretation of alle-

gory, it will be expedient to inquire into the nature of the figure so termed. The word has been used in various senses, and with great vagueness. Sometimes it is said to denote a continued metaphor. Thus Cicero says, 'When several kindred metaphors succeed one another, they alter the form of a composition; for which reason a succession of this kind is called by the Greeks an allegory; and properly, in respect to the etymology of the word; but Aristotle, instead of considering it as a new species of figure, has more judiciously comprised such modes of expression under the general appellation of metaphors.'* In like manner Dr. Blair writes, 'An allegory may be regarded as a continued metaphor.' Those who take this view of it, find it difficult, or rather impossible, to define where the one terminates and the other begins. Some confine metaphor to a word, and refer whatever exceeds this to the head of allegory. This makes the latter include one or more sentiments. Sometimes the allegory is made a distinct species, having within itself a congruity and completeness unlike a number of tropes put together. Lowth enumerates three forms of allegory,† but their limits are not well marked. It appears to us, that some confusion would be avoided by attaching the same meaning to the term allegory wherever it occurs, and thus separating it more exactly from other figures. In allegory, as in metaphor, two things are

* *De Oratore.*

† Lecture X. *On the Sacred Poetry of the Hebrews.*

presented to view ; but yet there is considerable difference between both tropes. ‘The term allegory, according to its original and proper meaning, denotes a representation of one thing, which is intended to excite the representation of another thing. Every allegory, therefore, must be subjected to a two-fold examination : we must first examine the immediate representation, and then consider what other representation it was intended to excite. Now, in most allegories, the immediate representation is made in the form of a narrative ; and since it is the object of an allegory to convey a moral, not an historic truth, the narrative itself is commonly fictitious. The immediate representation is of no further value, than as it leads to the ultimate representation. It is the application, or the moral, of the allegory which constitutes its worth.

“‘Since, then, an allegory comprehends two distinct representations, the interpretation of an allegory must comprehend two distinct operations. The first of them relates to the immediate representation ; the second to the ultimate representation.’* ”

“The metaphor always asserts or imagines that one object is another. Thus ‘Judah is a lion’s whelp,’ (Gen. xlix. 9 ;) ‘I am the true vine,’ (John xv. 1.) On the contrary, allegory never affirms that one thing is another, which is in truth an absurdity.”†—*Sa-*

* *Marsh’s Lectures on the Interpretations of the Bible*, pp. 343, 344.

† See *A Treatise on the Figures of Speech*. By Alexander

cred Hermeneutics Developed and Applied, &c. By Samuel Davidson, LL.D.

Dr. Blair observes : "The only material difference between metaphor or figure and allegory, (besides the one being short and the other long,) is, that a metaphor always explains itself by the words that are connected with it in their proper and natural meaning."

Mr. Webster, in his Dictionary, gives a very clear and correct definition of allegory, thus : "A figurative sentence or discourse in which the principal subject is described by another resembling it in its properties and circumstances. The principal subject is thus kept out of view, and we are left to collect the intentions of the writer, or speaker, by the resemblance of the secondary to the primary subject. Allegory is in words what hieroglyphics are in painting."

Carson, A. M. Dublin, 1826. 12mo, pp. 51, 52. This acute writer has expounded the nature of an allegory much more correctly than Lord Kames, Dr. Blair, or Dr. Campbell.

CHAPTER III.

ALLEGORIC OR SYMBOLIC LANGUAGE IS ENIGMATICAL.

It has been stated above, that towards the comprehension of an ideographic sign there is a complex operation of the mind necessary. Every such sign, be it allegory or figure, has for its basis two ideas or two representations, which must be compared together ere the true value of the sign be ascertained. The allegory, it has been shown, concerns itself with the first of these, leaving the mind to make out for itself the second; the figure or metaphor, on the other hand, combines both ideas, expresses them both, and mingles both representations.

It is at this point that symbolic and figurative language diverge from each other, and diverge very widely. Figurative language makes a hasty incursion on the ideographic ground, and having plucked a flower there, it speedily returns to the beaten track of literal language, from whence to make another incursion at a subsequent time, and at a different point. Allegorical or symbolic language, having once left the literal track, pursues its independent path on the ideographic domain, settles upon it, turns agriculturist, takes in fields, cultivates them and sows seed,

which after many days ripens and yields a harvest, which the understanding must reap with its sharp sickle. In a word, it abides on the ideographic ground and never leaves it. It results from this difference, that all allegorical and symbolic writing requires interpretation ; it must be translated from its ideographic into literal language ; *the something else* which its pictorial representation adumbrates must be discovered—in a word, the second picture must be painted by the mind itself, for it is not painted in the allegory. With figurative or metaphoric language this is not necessary, it being the distinctive characteristic of this species of composition that it explains itself ; if any portion of enigma adheres to it, it is to this extent faulty ; it professes to deliver to the mind the second or explanatory representation ; if it fails to do this, it is to that extent defective. It is the excellence of a figure to be clear.

On the other hand, it may be said that it is the beauty of an allegory to be dark. It may justly take to itself the words of Solomon's bride, and say, "I am *black but comely*." It is essentially a cryptogrammic writing. It presents to the mind only the first representation. Of necessity, it contains an enigma ; the question must arise, What does this signify ? what is the second and ultimate representation in which the real sense lies ? When Christ said, "He that entereth not by the door into the sheépfold, but climbeth ùp some other way, the same is a thief and a robber," John x. 1, he spoke allegorically and also enigmatically. He presented to the mind a pic-

ture of a sheepfold with a door to it, and thieves and robbers climbing up some other way. By this allegorical representation he designed to convey a second representation. What was it? The Pharisees were unable to discover it, and Christ laid it bare before their minds, showing them that the sheepfold represents the kingdom of God, that he is the only way of entrance into it, and that all that attempt to pass into it, except through him, are thieves and robbers. He thus delivered an allegory and an enigma, for the solution of which they were incompetent, and which he solved for them.

It is the discovery of the second representation, which contains the real meaning, that invests an allegory with all its value. We have been hitherto pressing the importance of the first picture. We have done this for the reason, that the allegory consists in the presentation of it, and that in this restriction to the first picture lies the difference between allegory and figure. The allegory is, however, valueless without the second representation also. This contains the idea or ideas to be communicated. The first is the mere vehicle, which, till the living agent of the second sense is yoked to it, is motionless and useless. It is, to use another image, the external casket which must be broken or penetrated to obtain the jewel of the second sense within.

Now the first picture may be a mere creature of the imagination, or it may be a copy of historical facts. It is of no essential moment which of these it is; as used by the allegory, it is not designed to ex-

press any reality. It is a mere phantasm; it is a picture painted only to develop a second in which the real sense lies. The discovery and development of this second picture is always more or less a difficulty and enigma. It is, however, a necessity. The allegory is without value until it is discovered and fully developed.

An allegory may be regarded as more or less enigmatical, according to the proportions in which the three following elements prevail in it:

1st. The inaptitude of the first to suggest the second representation.

2d. The complexity of the allegory if its plan be unknown.

3d. The allegoric element being *in excess*.

It is in the *first* of these elements that the strength of the enigma lies. If there be nothing at all in the first representation to suggest the second, the allegory may remain forever an unsolved enigma, the second sense of which is known alone to its constructor. Until the second picture arises to view, it is plainly impossible to institute that comparison between it and the first, by which alone the one is known to be a representation of the other, and in virtue of the correspondence between which we discover the truth and meaning of the allegory. When Christ said to the Jews, "destroy this temple, and in three days I will raise it up again," there was nothing in these words to suggest to their minds the second picture, his crucifixion, his remaining in the state of the dead for three days and his resurrection thereafter. The

allegory is here extremely simple. Had there existed in it the slightest key by which the second picture might have been unlocked and exhibited to their minds, the Jews could not have failed in realizing the meaning of the allegory. This key, however, was wanting; they saw no trace whatever of the second picture, and the words of the Redeemer were to them without sense.

The inaptitude of the first representation to contribute the second, may arise from two causes :

1st. From the want of any clue conducting from the first to the second.

2d. From the fact that the second picture contains an *unknown reality* ; a reality the existence of which was previously unknown to the mind.

In reference to the first of these causes which hinder the first representation from suggesting the second, it is to be observed that it is seldom prevalent to the full extent. Most allegories do afford intimation of some kind or another of such a nature as to lead the mind to the second representation. Some spring is almost always touched, calculated to awaken that train of associations which when pursued conducts to it. Thus in the short allegory already referred to, "He that entereth not by the door into the sheepfold, but climbeth up some other way, the same is a thief and a robber;" the word "sheepfold" in the connection in which it stands may be regarded as affording such a clue. It is an efficient key to all who are aware that Christ applies the image of sheep to his people. His people being his sheep, it is only the

perception of a natural relationship to see in the sheepfold his church or kingdom. This being known, the rest of the allegory is with ease applied. The Pharisees whom he addressed were unable to employ this key, and they were unable to apprehend his meaning. All such intimations may be regarded in the light of germinal developments of the second picture. The clue being given it simply requires mental activity in the detection of analogies, to bring the second representation out into view. The symbolic prophecies contain many such keys which are in the highest degree important towards the elimination of the meaning.

The second cause which prevents the second and concealed picture from emerging, lies in the fact that it contains an unknown reality. The presence of this cause offers a great obstacle to the interpretation. The greater number of the allegories delivered by the Saviour developed unknown spiritual realities, and hence the inability of his hearers to understand them. All prophetic allegories of unfulfilled events are subjected to this obscuring cause. They contain the representation of realities that are unknown, for the events which they foreshadow are future, and therefore unknown. When Christ said to the Jews, "destroy this temple, and in three days I will raise it up again," they would have had little difficulty in comprehending the allegory, had they known the future facts of his crucifixion and rising from the dead after three days. Hence the difficulty of interpreting all symbolic prophecies before their fulfilment. This

cause of difficulty naturally ceases when the events have transpired.

The *second* element which increases the enigmatical character of an allegory, is its complexity and length, provided the plan which holds its parts in relationship together be undiscovered. A short and simple allegory may be easily interpreted, if the slightest clue be had to its meaning. It is not so with one that is long and complex. Here part of the meaning may be well known, and that of the remainder may be shrouded in profound darkness. This will be the case if the continuity of arrangement which leads from the known to the unknown be undiscovered. If this be known the complexity and length of the allegory will have the opposite effect; they will conduce to the discovery and especially to the establishment of the meaning, for the continuity will be a chain with a greater number of links. It seems unnecessary to prove that a long and complex allegory must have a definite plan. To suppose it without this is as great an absurdity as to suppose an architectural building without any arrangement of the stones which compose it. It would be about as idle to prove that it must possess it as to show that a sentence must have construction. The sense of words can only be known by their relations to each other; the sense of an allegory can only be known by the relationship of its parts to one another. A few words may be intelligible without arrangement. It is impossible that a great number of them can. A short allegory requires no plan; a long one demands it, for without it it can

neither cohere nor exist at all as an intelligible composition.

It is indubitable that a main causé which has hitherto prevented the true and satisfactory interpretation of the Revelation (and the true interpretation will always be satisfactory to the mind) lies in the length and complexity of the prophecy, and the ignorance which has prevailed on the part of interpreters of its plan, and consequently of the due arrangement of its parts, and their relationships to each other. These are matters absolutely indispensable to the comprehension of any long and complex allegory. That the Revelation is an allegory is certain; that it is, comparatively speaking, long and complex, is also certain; that its plan has hitherto been unknown, is equally certain. Accordingly one principal barrier to its interpretation has hitherto been in existence. Until this be removed, its interpretation cannot be accomplished. Many parts of the book may be, and doubtless have been, truly interpreted. But these interpretations are comparatively valueless, so far as conviction is concerned. Without the plan of the allegory they can never have the seal of certainty attached to them. That demonstrative evidence is wanting which the knowledge of the plan can alone yield.

Dr. Adam Clarke, in the Preface to his *Commentary on the Revelation*, after specifying the various systems of interpretations which have been maintained, makes the following remarks:—"My readers

may naturally expect that I should either give a decided preference to some one of the opinions stated above, or produce one of my own: I can do neither; nor can I pretend to explain the book; I do not understand it; and in the things which concern so sublime and awful a subject, I dare not, as my predecessors, indulge in *conjectures*. I have read elaborate works on the subject, and each seemed right till another was examined: I am satisfied that no *certain mode of interpreting* the prophecies of this book has yet been found out; and I will not add another monument to the littleness or folly of the human mind by endeavoring to strike out a new course. I repeat it, I do not understand the book; and I am satisfied that not one who has written on the subject, knows any thing more of it than myself: I should, perhaps, except J. E. Clarke, who has written on the number of the beast. His interpretation amounts nearly to demonstration; but that is but a small part of the difficulties of the Apocalypse. A conjecture concerning the *design* of the book may be safely indulged; thus, then, it has struck me that the book of the Apocalypse may be considered as a PROPHET continued in the church of God, uttering predictions relative to all times, which have their successive fulfilment as ages roll on; and thus it stands in the Christian church in the place of the SUCCESSION of PROPHETS in the Jewish church; and by this especial economy prophecy is still continued, is always speaking; and yet a succession of prophets is rendered unnecessary." The Dr. accordingly fully recognized

the perfect intelligibility of the prophecy, although, as he thinks, the *certain mode*, or, as he expresses himself in another place, THE KEY to the interpretation has not been discovered, even so late as his time, 1830. The PLAN of the allegory is the KEY to the prophecy.

But *thirdly*, that which in a very great degree tends to enhance the enigmatical quality of an allegory, is the circumstance of its being *in excess*. If almost every part of the representation is impregnated with a second sense, the interpretation is rendered more difficult, not in the same but in an increased ratio, because the allegory is rendered proportionably perplexed. In this respect the allegories of Scripture present a great diversity. In all a considerable portion of the language is of the nature of machinery for setting forth and connecting the different parts of the imagery. In most of the parables the greater part of the narration has no second sense at all. Many things are introduced by way of ornament and to render the narration more pleasing, which are devoid of a second sense. The parable above quoted displays the allegoric element in a stronger degree than is usual. "He that entereth not by the door into the sheepfold, but climbeth up some other way, the same is a thief and a robber." Here there are few words that do not contain a second sense. The allegory may be regarded then as here in excess. The parable of the vine shows likewise the allegoric element strongly developed. In the parable

of the prodigal son, and many others, it is the salient points alone of the narration which bear a second sense.

But it is in the symbolic prophecies that we see the allegoric element prevailing in its full intensity and power. In these the allegory is in great excess. In some almost every word has a double sense. Here we see the natural relations of objects to one another, which otherwise are for the most part observed, sacrificed to develop the hidden meaning. In these prophecies, indeed, the allegorical element assumes a totally new form, and coins for itself a language which is peculiar to itself. This language is at once the fruit of the allegory's being in excess, and at the same time the remedy to the difficulty occasioned thereby. So thoroughly allegoric is the prophecy, that it speaks an allegoric language. The words in which the predictions are couched bear the sense that is current in the hieroglyphic language native to the symbolic prophets. The difficulty of interpretation which arises from the allegory's being in excess then, is probably more than counterbalanced by the presence of this language. The parable is to be interpreted solely by the allegory which it develops; the symbolic prophecy is to be interpreted by the allegory and by the hieroglyphic language. This language has definite significations fixed by interpretations rendered in Scripture. The symbolic prophecy then stands on a vantage ground. The allegory, it is true, is excessive, but the prophecy is furnished with a language which, if it does not altogether disclose, at

least confirms and ratifies the second sense. It will be necessary to treat separately of the relations of this special language to the prophetic allegory, as its bearing on the sense of the prophecy is in the highest degree important.

Now the Revelation develops in a strong degree three of the above-mentioned features of enigma:

1st. It contains the allegory in excess.

2d. It is distinguished by length and complexity.

3d. It has contained unknown realities.

The key to the solution of the first of these features, is the knowledge of the hieroglyphic language. This principle of solution is in our hands, for the interpretations rendered in Scripture, leave no doubt in regard to the signification of the terms employed in it. Nevertheless, these significations have a certain latitude and generalness in them which it requires the knowledge of the allegory and its plan to reduce to precision.

The key to the solution of the second element of enigma will lie in the discovery of the *plan* of the prophecy which resolves its complexity into simplicity. This has hitherto been an insuperable barrier to the comprehension, but more especially to the demonstration of the sense of the Revelation. It is no small part of the aim at least of the present work to develop the real plan of the prophecy.

The solution of the third enigmatical feature lies in the fact, that almost all the predictions of the book, as is generally admitted, have been fulfilled. They have thus passed from the state of *unknown* to that

of *known* realities, and hence this cause of obscurity has nearly ceased.

It is the second of these features which alone presents to the interpreter any real difficulty. The *PLAN* is the desideratum still wanting to fix the true bearings of the prophecy, and to invest its hieroglyphic language with that precision which it is calculated to yield, and the whole prophecy with that demonstrative evidence which it is designed to carry with it.

CHAPTER IV.

UNITY OF IDEA A FUNDAMENTAL PRINCIPLE OF THE ALLEGORY.

BUT in the midst of the darkness of enigma "light ariseth." The allegory contains within itself a globe of luminous power, which requires only to be kindled to display, if not all the details of the embossment on this opaque sign, at least the general design of it. This illuminative power which the allegory contains within itself, and which is its true lamp, is unity of idea. This being apprehended the sense of the allegory is known.

This principle is inherent in every ideographic sign, whether it be called by the name of allegory or parable, type or symbol, figure or metaphor. Each of these is *one* sign: one sign of an idea; there hence belongs to each a unity of idea. They each may indeed be the sign of many ideas, thoughts, or conceptions, but these must be associated and combined together, so as to constitute *unity* in the group, inasmuch as they are represented by but one sign. Hence allegories are pervaded, however long they may be, by unity of idea.

All writers on rhetoric from Aristotle downwards,

blame the admixture of two ideas in the same figure. Quintilian says, "We must be particularly careful to end with the same kind of metaphor with which we have begun. Some, when they begin the figure with a tempest, conclude with a conflagration, which forms a shameful inconsistency."

Unity of conception, however, which is an indispensable element in every well-constructed figure, is essential to the existence of an allegory. It is the breath of its vitality, without which it cannot live. Without it the figure may exist in a perfectly healthy, although in a deformed state. Two ideas that are different may cohere in a figure without destroying its sense, although they mar its beauty. The confusion which naturally arises from this source, is in the figure corrected by the explanation in literal language, always appended to it. Thus when Shakespeare speaks of taking *arms* against a *sea* of troubles, his meaning is perfectly well understood from the literal context. But were an allegory constructed with two leading ideas in it, so diverse as these represent, it would be an incomprehensible chaos. The mere imagery, indeed, might be expanded into an allegory, but upon one condition alone, that it is bound together by unity of idea in the subject. Without this binding principle it would inevitably fall to pieces.

The allegories of Scripture all manifest this feature of unity of idea. The ideas developed in them are all connected together by a chain of association, the links of which are perfect and unbroken. Unity of conception is the central principle which presides over

the group of ideas, however numerous they may be. Thus how perfect is the unity which prevails in that beautiful allegory in Ps. lxxx. 8—16 :

“Thou hast brought a vine out of Egypt : thou hast cast out the heathen and planted it. Thou preparedst room before it, and didst cause it to take deep root, and it filled the land. The hills were covered with the shadow of it, and the boughs thereof were like the goodly cedars. She sent out her boughs unto the sea, and her branches unto the river. Why hast thou then broken down her hedges, so that all they which pass by the way do pluck her? The boar out of the wood doth waste it, and the wild beast of the field doth devour it. Return, we beseech thee, O God of hosts : look down from heaven, and behold, and visit this vine ; and the vineyard which thy right hand hath planted, and the branch that thou madest strong for thyself. It is burnt with fire, it is cut down ; they perish at the rebuke of thy countenance.”

And of that in John xv. 1—6 :

“ I am the true vine, and my Father is the husbandman. Every branch in me that beareth not fruit, he taketh away : and every branch that beareth fruit, he purgeth it, that it may bring forth more fruit. Now ye are clean through the word which I have spoken unto you. Abide in me, and I in you. As the branch cannot bear fruit of itself, except it abide in the vine : no more can ye, except ye abide in me. I am the vine : ye are the branches : He that abideth in me, and I in him, the same bringeth forth much fruit : for without me ye can do nothing.

If a man abide not in me, he is cast forth as a branch, and is withered; and men gather them, and cast them into the fire, and they are burned."

All the parables delivered by the Saviour exemplify the principle.

In the symbolic prophecies it is equally visible. It is apparent whether we take the short allegories of Joseph's and Pharaoh's dreams, (Gen. xxxvii. and xli.) or the more extended allegories of Daniel's prophecies of the Image and the Four Beasts, ch. ii. and vii. In these prophecies its exhibition is made in a more formal manner than in the parables, as will be apparent on a comparison between the two. Unity of idea is here developed in the form of the composition as well as in the subject of it. The two following prophecies, besides displaying unity of idea in the form and subject, make a special development of the principle itself. Thus the two predictions in Dan. vii., and in Zech. vi., which are certainly to be held the very highest specimens of the symbolic art in the Old Testament, if we except Dan. ii., and which may therefore be appealed to with the greatest security, consecrate and embalm the principle itself, not alone by putting it in practice, but by embodying it in a special representation. They represent the origination of the subject in one source. Nothing could more strongly evidence unity of conception than this. The subject is represented to have one origin. It is of necessity *one*. It has the unity of the plant or the tree which springs from a common root.

The Revelation displays the principle in an eminent degree, although its existence has been sadly overlooked by the greater number of commentators upon it. The most learned among these have not scrupled to violate all regard to the principle by representing it as delivered in two books, "the seven-sealed" and "the little book." It is all delivered in one seven-sealed book, a feature in the representation which stamps it with unity. The origination of the subject is made from a common source by the intervention of the four living creatures—a representation which again impresses it with unity; unity of conception characterizes its structure and its plan. No composition can manifest unity of plan and of plot more thoroughly than it does, as will be seen upon examination. The burden displays unity. It is the triumph of the kingdom of God over the last of the world-dominions, the Roman. This is the *one* glorious theme which sounds through all the chords of the majestic prophetic lyre.

It is evident that the discovery of this unity is a main key to the sense of the allegory, whatever it be. It is the sole key by which we can decipher the parables. All the subordinate signs are here determinable by a reference to that unity of idea which sustains the composition, and which is to it what the backbone is to the animal. It is certainly the most important key to the interpretation of a symbolic prophecy which has essentially the same nature as the parable, and which displays unity of idea in matter and form. Here, as well as in the parable, unity of

idea determines the application of the principal as well as the subordinate symbols. Let us try the effect of this key of explanation on any of these prophecies—it will be found a most efficient one. Let the two allegories in Joseph's dreams be taken as examples. The one idea of *Joseph's exaltation* will determine the senses of all the symbols, sun, moon, stars, and sheaves of corn, with sufficient exactness. Take the allegory which Joseph interpreted to the imprisoned butler :

“And the chief butler told his dream to Joseph, and said to him, In my dream, behold, a vine was before me: And in the vine were three branches: and it was as though it budded, and her blossoms shot forth; and the clusters thereof brought ripe grapes: and Pharaoh's cup was in my hand: and I took the grapes, and pressed them into Pharaoh's cup, and I gave the cup into Pharaoh's hand.”—Gen. xl. 9—11.

The one idea of the *butler's release* will explain all the symbols here. Or the following one of the baker :

“When the chief baker saw that the interpretation was good, he said unto Joseph, I also was in my dream, and behold, I had three white baskets on my head: and in the uppermost basket there was of all manner of bake meats for Pharaoh: and the birds did eat them out of the basket upon my head.”—Gen. xl. 16, 17.

The one idea of the *baker's execution* will here also determine the significations of the separate symbols.

The same powerful solvent will resolve the mystery of every symbolic prophecy in the Old Testament. Thus "the relation of the kingdom of God to the four great world-dominions," is the one idea which will unlock the mystery of Daniel's twofold prophecy, ch. ii. and vii. "The existence of the four world-empires," is the one idea which will solve Zechariah's prophecy of the Four Chariots, ch. vi. The restoration of the Jews is the key to all this prophet's predictions contained in ch. i.

But, if this principle be so powerful, why—it may be asked—is it not effective to solve the profound mystery which still inheres in the Revelation? The answer to this question is at hand—it has never been applied. It will effectually solve this mystery too, as well as all other allegoric mysteries, provided it be adhered to; it will not, if it be departed from, nor will it, unless the true idea be assumed and applied. And it is not reasonable to expect success otherwise. Now, we hesitate not to say, that if the *relation of the fourth world-dominion to the kingdom of God* be taken as the ONE IDEA of the allegory, and rigidly adhered to in the interpretation, it will put to flight, as will the light of a sunbeam, all that Cimmerian darkness which has hitherto involved the prophecy. The prophecy will stand forth thereafter and forever in a robe of light. This idea has, indeed, been generally admitted to be the *main* one, but it has not been admitted to be the *sole* one. Here a fatal error has been committed, for the value of the idea in so far as its *oneness* is concerned, which is its sole value,

is vitiated by the compromise, and the unity of the allegory is, in consequence, destroyed. The principle cannot be said to have been adhered to or applied in any proper sense, when Paganism is read in the book, when Arianism is found in it, or Mohammedanism, or infidelity, or Popery, (and not the Papacy,) or when the resurrection is discerned to be in it, or such things as the general judgment of all men, heaven, and hell, are read therein, or when, perhaps, more fatal in its effects on the book, the Devil or Satan is found in it. The resurrection and the final judgment, the heavenly state, and the total destruction of Satan, which is supposed to be represented in ch. xx., can have no bearing whatever on that *one* idea which pervades the prophecy, and which is essentially a *political* idea, viz., the triumph of the kingdom of God over the fourth world-dominion. The matters above enumerated, and many more of a similar kind which have passed current as interpretations, thoroughly destroy the unity of idea of the allegory. This becomes like a vessel broken into pieces. These pieces may hold some drops of water, but not more than to toy with the palate, to stimulate,—not to quench the thirst. The *capacity* of the prophetic vessel to hold the living waters of truth is forever destroyed by the rupture of its unity. When such subjects as the above are admitted into the book, when mere symbols are held to be interpretations which conflict with every conception of the allegory's unity, this principle cannot be said to have been applied to it in any sense as a key of explication, nor to

have had its real virtues tested in any respect. The interpretation itself has not had justice done to it. That light which enters every allegory, and which must enter this one, too, by the great window of "unity of idea," has been rigorously excluded from this great allegoric pile, and its mystic chambers have therefore been, if not dark, yet dim—scarcely, indeed, lighted up with a "dim religious splendor." The consequence has been, that the most pains-taking industry has not been able to decipher the hieroglyphics on its walls.

But the symbolic prophecies have a second and independent instrument of illumination in the symbolic language. The terms of this organized language, for it is such, unquestionably, throw no small light on the real sense of the prophecy which is expressed in it. But then again, these hieroglyphics acquire their chief precision, their definiteness, and certainly all their demonstrative force, from the perception of the unity of the allegory. These hieroglyphic signs, it may with certainty be affirmed, are destitute of at least one-half their power when this unity is not discovered. The following comparison, or rather contrast, for such it is, will at once show the relative importance of the former element of interpretation above the other. Consider the parables. How demonstratively fixed is the sense of a parable, solely in virtue of this unity. It is from this quarter that it derives all its light. It has no fixed senses to lean upon at all. How unsatisfactory, on the other hand, has the sense of the Revelation been, destitute

of this principle of illumination, notwithstanding the known senses of the greater number of its hieroglyphics!

Unity of idea, then, we perceive, is an essential principle of the allegory. It is to the allegory what the key-stone is to the arch. Without this fundamental principle, an allegory is no sign—it is an uncompleted arch—it is no bridge of communication at all. With it, it is a real sign, a solid arch, a safe and reliable bridge in every respect—a bridge, also, which has been traversed, in the olden times, more than nowadays, by many a vehicle laden with gold. Many a broad and deep-running stream has it bridged over, and afforded a secure transit across it. But, as a bridge, it is useless unless the arch be complete—unless it exhibit a perfect unity.

We annex to this chapter a table of a few of the parables delivered by the Saviour. They form the groundwork and reveal the principles of the prophetic allegories; they therefore may be consulted with advantage to know the constitution of the other. The table also shows the partial formation, under the parable, of those hieroglyphics in it which have here no other key but unity of idea. The prophetic hieroglyphics have another exponent in the known senses of these signs. The one is sufficient to explain the parable; both are, however, requisite to the explication of the prophetic allegory, which is a much more complicated piece of work than the parable. The former, it is also to be observed, develops unity of conception, both in the subject of the allegory and in

the form in which it is cast. The principle is thus more highly and more artistically developed. At the same time, its existence is sometimes not a little difficult to descry in consequence of a violation which the symbolic prophets sometimes make in the unity of the imagery. The use of a sign which is different but synonymous makes an apparent violation of unity of idea. If we consider, however, that the images are here the signs, the mere change of an image does not in reality violate the unity more than the use of a different but synonymous word violates the unity of a sentence. This variety of imagery has undoubtedly been an obstacle to the interpretation of the Revelation. This is a book which is peculiarly rich in *synonymous* hieroglyphics, it literally swarms with them ; when these signs which are synonymous, are looked upon as anti-synonymous, new ideas are regarded as developed. Infringements, in consequence, are attributed to the prophet of the main and fundamental principle of conception. But it is altogether a false conclusion to draw, that because the prophet uses a different image or hieroglyphic, he develops a different idea, and violates the chain of unity. He cannot do this, and it is not rational to suppose that he does it. If he did, he would destroy the intelligibility of his composition. This apparent violation of unity of conception results from the fact, that he writes in an organized language, the signs of which have definite senses. When he uses a synonymous sign, he is no more changing his idea, than an author, when he uses a synonymous word. This violation of

the unity of the imagery cannot, however, take place in the parable, for here the senses of its subordinate hieroglyphics are fixed by the perfect unity which characterizes the first representation, and they depend upon this unity for *all their significance*. Here, accordingly, an infringement of this unity cannot take place. It must be admitted, then, that this unity of idea is a more ready explicator of a parable, because it is, for the above reason, more *perceptible*. The chain of the imagery lifts the chain of idea. It is, however, as efficient an explicator of the prophetic allegory, because it is to it equally *indispensable*. It is, however, more difficult to be found.

TABLE OF PARABLES.*

THE PARABLE.	HIEROGLYPH, OR FIRST SENSE.	ANTITYPE, OR SECOND SENSE.
THE SOWER,..... Matt. xiii. 3-8, and 18-23.	The sower,..... The field,..... The seed,..... The fruit,.....	Christ. The world. The gospel. Holiness.
THE VINE,..... John xv. 1-8.	The vine,..... The husbandman, &c.....	Christ. The Father, &c.
THE LEAVEN,..... Matt. xiii. 33.	The meal,..... The woman,.....	The heart. The Holy Spirit.
GROWING SEED,..... Mark iv. 26-29.	The seed,..... The husbandman,.....	The truth. (Not symbolic, or but partially.)
THE LABORERS,..... Matt. xx. 1-16.	Householders,..... Laborers,..... Day,.....	Christ. Believers. Life-time.
THE GOOD SAMARITAN,.... Luke x. 25-37.	The traveller,..... The thieves, &c.....	Man. The trials of life, &c.
THE RELENTLESS SERVANT, Matt. xviii. 21-35.	The king,..... The servants, &c.....	God. Men, &c.
THE TWO SONS,..... Matt. xxi. 28-32.	The father,..... The first son,..... The second son,.....	God. Publican. Pharisees.
THE GREAT SUPPER,..... Luke xiv. 15-24.	The householder,..... The supper,..... The first invited,..... Second invitation,..... Third invitation,..... Highway, &c.....	Christ. Salvation, Jews "bidden." Gentiles "bidden." The entire Pagan world. The most abandoned.
LIGHT OF THE WORLD,.... Matt. v. 14.	The world, &c.....	Mankind, &c.
THE TARES IN THE WHEAT, Matt. xiii. 24-30, 36-43.	The field,.....	The visible church.
THE VINEYARD,..... Matt. xii. 33, 34.	The householder,..... The vineyard,..... The husbandmen,..... Householder's absence,.... Servants sent,..... The son,..... Cast out and slain,..... The lord's coming,..... The vineyard let out,.....	God. His kingdom. The Jewish nation. Period from Moses to the destruction of Jerusalem. Succession of prophets. Christ. Christ slain. The Roman army. The Gentile churches become ascendant. Christ's Church.
THE MUSTARD SEED,..... Matt. xiii. 31, 32.	The mustard seed,.....	Christ's Church.
THE DRAG-NET,..... Matt. xiii. 47-50.	The Net,.....	The Gospel.
THE ABSENT KING,..... Luke xix. 11-27.	The nobleman,..... His going away,.....	Christ. Interval to the Judgment.

* Kirk on the Parables.

CHAPTER V.

RELATIONS OF THE SYMBOLIC LANGUAGE TO A PROPHETIC ALLEGORY.

THE relations between symbolic or hieroglyphic language and prophetic allegory are so close, that it is a matter of no essential moment to determine which stands to the other in the relation of cause and effect, that is, whether the hieroglyph produced the allegory or the allegory the hieroglyph. It is sufficient that, as we now find them, they are indissolubly combined. There is no prophetic allegory without the hieroglyph, and there is no prophetic hieroglyphic language without allegory.

A hieroglyph, or symbol, is a sign which represents one idea, which idea again represents another. Thus a mountain stands for a kingdom, or the idea of a mountain stands for the idea of a kingdom. In general the word hieroglyph is applied to these signs when they are painted and exposed to the eye, as in the Egyptian hieroglyphics. It is clear, however, that it is of no material consequence whether "the mountain" be painted, or expressed by the word mountain, that is, given in language to be literally

taken. It is, in either case, a hieroglyph, which, whether painted, pronounced, or written, although standing for a mountain in the first sense, stands in the second and real sense for a dominion.

The writing in ideographic signs, or hieroglyphics, unquestionably preceded the invention of letters. At first, then, it was, and was designed to be, an *open* language. When the alphabet came to be used, it fell into desuetude generally. It then became the *sacred* and *secret* language of the Egyptian priests, in which they expressed the hidden mysteries of their religion. It was chosen by the Spirit of God, doubtless for wise ends, as the vehicle for conveying his prophetic revelations—being a mode of writing in which the signs have a sense at once *secret* and *definite*.

It is indubitable that the ancient hieroglyphics of the Egyptians, and also those of the Hebrew prophets, derived their origin from certain natural resemblances which held between one idea and another, and therefore that they had the same basis as ordinary figurative or metaphoric language. Thus a mountain, which is a vast object, and which towers above and commands the territory that lies around its base, bears a natural resemblance to a kingdom or dominion. Accordingly this very hieroglyph is frequently incorporated into the figurative language of the prophets. Isaiah says, speaking of the future universal supremacy of the kingdom of God, "And it shall come to pass in the last days, that the mountain of the Lord's house (the kingdom of the Lord) shall be established

in the top of the mountains, (elevated above all kingdoms,) and shall be exalted above the hills, (the lesser kingdoms;) and all nations shall flow unto it." Is. ii. 2.

Between allegory and hieroglyph there is no real difference, except that the former always contains a whole and complete representation, while the latter is frequently used to express a part of one. They are ideographic signs, containing a second sense, which is not developed. Every allegory may be regarded as a great hieroglyph, containing more or fewer hieroglyphs under it. These signs are sometimes expressed, as has been observed, in painting, instead of being written or spoken. This is a mode of notation entirely german to their nature as *pictorial signs*.

An allegory of considerable length may be the sign and the hieroglyph of scarcely more than a single idea. This may be called a simple allegory. Such is the parable or allegory of the good Samaritan. The principal part of the representation is here to be accepted in its literal sense, and there is but one main hieroglyph in it, the occult idea, which the allegory, taken as a whole, represents. This may be expressed to be, "True benevolence contrasted with hypocritical religion." The greater number of the parables of Christ come less or more under the head of allegories of this kind. The greater portion of the representation has nothing beyond the first and literal sense, the second sense is either entirely, or to a very great extent, excluded from the subordinate parts, and lies mainly in the representation taken as a whole. There

are others again in which the first representation is not wholly, or even chiefly, to be accepted literally, but which contain hieroglyphs subordinate to the main hieroglyph of the allegory. Of this kind the parable of the vine is an example. It is, by the explanation which accompanies it, reduced to the state of a figure as it stands on the record. For the sake of illustration we shall express it in the strict form of the allegory: "There is a vine and there is a husbandman; and every branch in this vine that beareth not fruit, the husbandman taketh away; and every branch that beareth fruit, the husbandman purgeth, that it may bring forth more fruit." Here there are several subordinate hieroglyphs: the vine is a hieroglyph of Christ; the husbandman, of the Father; the branches, of Christ's nominal disciples; the fruit, of the good works which his true disciples do, &c. The hieroglyph which the allegory, taken as a whole, contains, may be expressed as "The union of Christ with the good members of his kingdom and the excision of the bad." To this necessarily the subordinate hieroglyphs stand in the closest relationship, and the sense which they bear is in each case fixed by a reference to that of the main and leading hieroglyph which the allegory forms as a whole. Every allegory, then, is a great hieroglyph in itself. When the allegorical element is in excess, it becomes the constructor of many subordinate hieroglyphs.

It is thus apparent that as soon as we begin to allegorize, we begin to form a hieroglyphic language. In general, however, this language is created only for

the occasion. Its signs have no fixed and definite senses external to the particular allegory in which they are employed.

But when we come to look at the prophetic allegories, we find this hieroglyphical element formed into a language regularly organized. Definite significations are attached to the hieroglyphic signs by a system of interpretations rendered, which constitute a species of lexicon, while the whole army of signs is placed under the discipline of laws resting upon the groundwork of precedent. This is a new feature.

These allegories also show the hieroglyphic element developed in a much stronger degree than in the parables. Thus the prophecies of the Image of Daniel, ch. ii., and of the Four Beasts of the same prophet, ch. vii., are intensely allegoric: they are full of hieroglyphs, as we learn from the interpretations. This character of them is readily discernible from the violation done to the naturalness of the representation. This is a feature which never takes place where the allegoric element is weak. It results from an excess of the hieroglyphic element, which compromises more or less the congruity and connection of the various parts of the representation. How smoothly and naturally flow the parables, in which the allegory is not strong, and which are never strained to bear a second sense. How incongruous and perplexed, in comparison, is the composition of a symbolic prophecy. The greater part of the representation is here pregnant with enigma and a second sense. This

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feature materially enhances the difficulty of interpretation.

On the other hand, the task of decipherment is facilitated, and its result confirmed, by the fixed and definite significations attached to the hieroglyphic signs. The sense of these rests on a double basis of proof. It rests first on that of interpretations rendered, investing each sign with a definite signification; and it rests, secondly, on the basis of that relationship which the subordinate hieroglyph necessarily bears to that great Hieroglyph which is constituted by the allegory as a whole. Take the following example: We know from Daniel that a Beast with horns on it is the symbol of a great empire. Such a beast occurs in the Revelation, in the form of the Ten-horned Dragon, and of the Ten-horned Beast. Both of these beasts are necessarily symbols of empires. But of what empires? The unity of idea, which we have proved to be an essential principle of the allegory, answers this question. If the allegory's unity of idea is the "relationship of the fourth dominion of the world to the kingdom of God," then the Dragon and the Beast are necessarily symbols of the Roman dominion, for this is the fourth. The *general* signification of the hieroglyphic sign is thus twice proved, while its *particular* application is fixed demonstratively by that unity of idea which is inherent in the allegory.

The same argument will fix the signification of the Horsemen of the First Four Seals. The interpretation of the Four Chariots of Zechariah, ch. vi., which determines them to be dominions, proves the

correspondent symbol, the Four Cavalry-men of the Revelation, as the Horsemen may with propriety be called, to be dominions likewise. What the chariot was in war when Zechariah wrote, the cavalry-man was in war when John wrote. The symbols, if not identical, are strictly analogous. The general sense of both is in a hieroglyphic language necessarily the same. If the First Horseman represents the kingdom of God, which can hardly be disputed, then the unity of idea which prevails in the allegory necessitates the conclusion that the three other horsemen are symbols of Roman dominions. The allegory's unity, accordingly, is an elucidator of no despicable or insignificant power. It is plainly an interpreter of the first rank—it may, with propriety, be called the presiding genius of interpretation. There is no instrument so powerful as this is, in unlocking the mystery of an allegory. But it is an instrument which has not yet been applied to any extent to the Revelation. Can the interpretation, then, of this book, be said to have been yet properly entered upon?

The signification of the subordinate hieroglyphs, then, in a prophetic allegory, is in each case subjected to the operation of a double index and check. The effect of this twofold instrument, for such it is, in at once pointing out and demonstrating, in restraining and confirming, the particular sense of an individual symbol, is self-evident. The interpreted sense must stand in agreement at once with the well-known sense of the hieroglyph, and at the same time with that which is derivative from that unity of idea which is

a fundamental principle and an inalienable prerogative of the allegory. It is indeed a prerogative of which the Revelation has been deprived, but not with justice.

The hieroglyphic language of Scripture, then, in virtue of the interpretations rendered of it, and the restraining influence of the allegory in which it appears, may justly be regarded as possessing, if not the precision, all, nay more, than the definiteness of literal language.

In respect of its first element of strength, its interpreted character, it is indeed nothing more than literal language *written in cipher*, and it is unquestionably no less definite. It consists of literal words, the significations of which are inverted, so as to form out of these a new and independent language, as different from literal as one spoken tongue is from another. Its signs are to be regarded in much the same light as the signs of a cypher alphabet. Such an alphabet does not begin with the letter *a*, but it begins, say, for example, with the letter *m*, which stands for *a*, *n* standing for *b*, and so on. Such an alphabet contains signs quite as definite in their significations as the common one. It is an incomprehensible code of signs, however, to all those who are not in possession of the key to its cipher. In respect to the prophetic hieroglyphics, Scripture has furnished us with a sufficient key. Whatever reason we may have to accuse our own inactivity in the application which we make of it, we certainly have no reason to question, on the mere ground of the divergence of

these signs from those of literal language, their right to be held a mode of communication perfectly intelligible. This language possesses a second element of strength, in the unity of the subject expressed in it—an element peculiar to itself as a cipher language.

This character of the hieroglyphic as a *cipher language*, is of the highest importance : because, in virtue of this quality, it possesses all the definiteness which the signs of literal language possess ; and in virtue of it, it is *another* language, and requires translation. In this respect it is widely different from what is called figurative language, or what is, with greater propriety of expression, denominated language containing figures. This has no real claim to be reckoned a language distinct from literal, although we have considered it as such on the ground of its consisting of ideographic signs.

Let us compare, or rather contrast, the *hieroglyphic*, which is *another* language distinct from literal, with this *figurative* language, which is really *not another* language, distinct from it, but which is combined and identified with it. This practical combination and amalgamation of figurative with literal language, is amply proved by the circumstance of its requiring no translation. Were it in any practical sense distinct from the latter, it would stand in need of interpretation, which it never does.

The development of this contrast will have the most important bearing on the interpretation of the Revelation.

A recent writer remarks : “ When we reflect on

the number and talents of the men who have attempted to illustrate the visions of St. John, and the great discordance of opinions, it would seem as if there *must be* something *radically* wrong, some *fatal error*, at the *very foundation* of ALL their systems of explanation, which is one great cause of the mistakes and confusion that appear to pervade them all. *What this is, deserves to be maturely considered."*

It can hardly be questioned that such a fatal error exists. Now it appears to us that this fatal error, which must lie at the foundation of all systems of interpretation hitherto pursued, mainly is the attempt to explain the book on the basis of figurative language. In a few subsequent remarks we shall call attention to the positive absurdity involved in such an attempt. In the mean time let us notice the *negative* disadvantages of pursuing such a course. The interpretation is deprived by it of the following elements of explication, which are unfolded in the symbolic language of Scripture, but of which there is not a trace in its figurative language :

1st. Unity of idea in the composition.

2d. The origination of the subject from a common source.

3d. Reduplication or doubling of the revelation made.

4th. Structure of the representation in the quaternal form.

These four instruments of explication are clearly derivative from hieroglyphic Scripture, as will be shown afterwards, but not one of them has yet been

applied, so far as we know, to the book of Revelation. Why? because they have no existence in the figurative prophets. They are developed, however, by the symbolic prophets. Unfortunately, no right distinction has been drawn between these two very different species of prophets, and the Revelation, which belongs to the latter class, has never yet had the true principles of symbolic writing applied to it. Now, if the four principles above mentioned are fundamental to the art of symbolical writing, which will be shown, they certainly are followed by John, and the application of them is certainly requisite to the interpretation of his book.

But when we examine these principles more narrowly, we find them to be of such magnitude, that the want of them may fairly be characterized as that *fatal error* in interpretation of which the above writer speaks. If the principles are important, and if they have not been applied, it is very evident that a fatal error, or, at least, a fatal omission, has been committed; and an omission here is equivalent to an error, since it leads to error.

How important are these principles? The first two express unity of conception in the subject and its composition; here is one great source of light, which sends its beams from first to last of the composition. The influence of the third principle is scarcely inferior; this subject, which is *one*, is *twice* unfolded. Have we failed to see its unity of idea, that main key, in the first development? it may be apprehended in the second. Have we missed it in the second? it may

be discovered in the first. Have we seen it in both versions? the result is confirmed and demonstrated by the reduplication. Are we perplexed by some insoluble detail in the first version? the corresponding part of the second copy may resolve the difficulty. As we proceed in our exposition we are, through it, at all times accompanied at once by a guide and a corrector. Will any one dispute that the *double version* is a powerful principle of interpretation? yet it has not yet been applied to the Revelation. Why? without doubt chiefly because this book has been conceived to be written in figurative language, and figurative language contains no such principle. The fourth is also one of great value. However long and intricate the composition may be, it puts into our hands an efficient clue to its plan and design. The subject which is marked with unity will, according to it, exhibit a fourfold division, and the actors in the plot developed will be four in number. However multifarious the representations may be, there is here a principle of order and arrangement second alone to that which is furnished by the double version. Neither has this principle been applied to the Revelation. On what ground? Unquestionably on the same which has been already stated. The quaternal form of representation is a principle of symbolic and not at all of figurative writing. But the principles of the latter have been applied to the Revelation, which belong to the former. Is there not here an error of such a magnitude as to be fatal to any interpretation of the book which is subjected to it?

Let us closely scan this symbolic or allegoric language, which is so essentially different from figurative.

When we speak of allegoric language we mean that which the allegory naturally forms under the governing and plastic power of that great principle of unity of idea which is the central principle of the allegory itself; the parables have no other than this allegoric language, thus simply formed to sustain their meaning. When we speak of symbolical or hieroglyphic language, we mean this same language reduced to an organized system through the interpretations rendered of it in Scripture, and employed in this organized form as the vehicle of prophecy. This language has two expository principles.

1st. The allegory, with unity of idea characterizing it, and

2d. The definite significations of the hieroglyphs as fixed in Scripture.

These two principles must act in unison and lend mutual aid in fixing the sense of each hieroglyph. A symbol and a hieroglyph we regard as the same. The allegory itself, expressing unity of idea, may thus be regarded as one great hieroglyph, containing subordinate hieroglyphs under it. These bear independent badges of authority, but they acknowledge the supreme power of the allegory's unity of idea. Such we believe to be the organization of the prophetic symbolic language, and it has every claim to be regarded a more perfect organization than ever came from the hand of man. Nothing can surpass it, in

affixing not only a definite, but a demonstrative signification to the sign.

But what is that which is called figurative or metaphoric language? The difference between this and the above lies in that which holds between allegory and figure. This is a very obvious conclusion, since the former language is the medium of an allegory, and the latter is the medium of a figure. It is only necessary, then, in order to distinguish between these two *media of communication*, which we have denominated by the name of languages for the want of a better term, to observe the difference between allegory and figure. What is the difference? We have already ascertained it. It has been seen that the former is a *close* or *shut* ideographic sign reserving, hiding, and concealing the second sense. The latter is an *open* ideographic sign, developing the second as well as the first sense, explaining itself, concealing nothing, and, in this respect, not differing at all from any of the signs of literal language, since there is, in every case, a reduction to the literal sense. It is in virtue of this quality of *secrecy* which it possesses, that the symbolic is *another* language which requires a translation into the literal idiom; it is in virtue of this quality of *openness*, that the figurative is *not another* language, and it requires no translation. In the former an inversion is made of ordinary words and phrases, so as to form out of these a new and secret language—secret because the inverted words express but the one-half of their true meaning; in the latter an inversion is also made—the first half of

the sign is developed, which makes the inversion; but a re-inversion is also made—the second half of the sign is developed, which undoes the inversion. The inversion is thus practically disannulled, and the result is that no new language is formed differing from the literal. If the re-inversion, that is, the explanation, is not fully made, the figurative language is bad.

The symbolic or hieroglyphic, then, is an occult language demanding interpretation; figurative is already interpreted, is clear and at once intelligible. The one is a language within itself, as different from literal language as Hebrew is from Greek. It contains in it words bearing an ideographic sense, which is different from the literal, and this real sense is not developed in it; at least, it is neither the principle nor is it the practice of the language to afford this development. Figurative language consists of words bearing also an ideographic sense distinct from the literal, but the figurative words are, in all cases, translated from their literal to their real sense by the context. They are to be regarded as quotations from another language, the translation of which is appended. The one, then, is an *open* language, the other is a *shut*. The two languages, then, are, in this respect, wide as the poles asunder, for it is the purpose of the one to express the true meaning, and it is the design of the other to conceal it. If a hieroglyph is not dark, that is, if it tells all its meaning, it is no hieroglyph; if a figure is not clear, that is, if it does not tell all its meaning, it is unfaithful to its own nature

and constitution. From this distinction there results a wide difference between the constitution of hieroglyphs and figures, viewed as *signs*.

Figures or metaphors cannot, like hieroglyphs, be regarded as of the nature of fixed signs at all; they are created for a particular occasion, and they vanish with it; their significations are necessarily shifting and various and dependent on the context. Hieroglyphic signs form an independent language, and in virtue of their doing this, they necessarily bear fixed significations. They are also amenable to those laws founded in the character of the mind itself, to which every human language, that stands on an independent basis, must be subjected. They accordingly have their code of laws by which they are governed; figures are not amenable to any laws, not even to the fundamental one of *unity of idea*, which the figure may violate without, at least, any peril to its existence, although the violation will always mar its beauty. There is only one condition which this sign must fulfil; it must be *at once intelligible*; but this is the very condition which the hieroglyph must avoid.

It is perfectly obvious from what has been said, that the signification of a figure or metaphor, (for these words are synonymous,) cannot be taken in any safe or reliable sense as the exponent of a hieroglyph or a symbol, which may also be used synonymously. It is very true that the significations of both do frequently accord—an accordance which is sufficiently natural, inasmuch as they are both ideographic signs, the basis of which is the natural resemblances

of things. On the ground of this general agreement, a probable conclusion may be drawn from the known sense of a figure to the unknown sense of a hieroglyph.

On the other hand, the sense is not unfrequently at variance, while in all cases the signification of the figure is, as above said, indefinite, and subject to the context. There is always an important latitude attachable to its sense. It is not a sign bearing a fixed and stereotyped signification; it is simply a picture drawn for the purpose of illustrating the subject in hand, and, as a sign, has no real validity beyond this.

But when the sense of a prophetic hieroglyph or symbol is known through an express interpretation rendered in Scripture, there is a positive certainty that the same sense will attach to it wherever it appears; at least, there is as great a certainty to this effect, as that the sense of a word, in common language, will remain unchanged. The symbolic is, as it has been seen, a language distinct within itself, constructed by the inversion of the words of ordinary speech; being a distinct and independent language, its signs are necessarily unchangeable, and that law, which is fundamental to every language, prevails in it, that the same sign bears the same signification. The figurative is not, in any sense, such a language; there is not the slightest necessity, accordingly, that its signs should bear unchangeable significations.

The distinction above drawn is a highly important one, for it sweeps away, at once, the whole of figurative language as a basis of interpretation for the symbolic. The two are essentially different, and, accord-

ingly, the one can be no proper exponent of the other.

It is perfectly obvious, then, from what has been said, that the interpretations rendered in Scripture, and the known senses attached to the hieroglyphics by the prophets who employ them, as signs of that distinct and independent language which they constitute, can alone form the groundwork of a valid interpretation of the Revelation. This book is written in hieroglyphic, and not in figurative language, as the structure and materials of the whole composition show, and as the interpretation in ch. xvii. conclusively proves. If written in figurative language, it cannot be considered as any thing else than an incomprehensible rhapsody and a farrago of imagery, very ill-assorted. It is impossible to regard it in any other light but this. Such it has long been held by infidels to be. Alas! that Christians should have labored with untiring efforts, to prove that it was nothing better, and to bring *its interpretation* into the merited contempt of all men of sound understanding. But could any other result follow from the course which has been pursued? This course develops the very same absurdity as would be incurred in the attempt, could the attempt be conceived to be made, to interpret a Greek book by the aid of a Hebrew lexicon. The Revelation is written in hieroglyphic language, and its interpretation is striven to be accomplished by figurative and even literal language. The result is only that which might naturally have been expected—the interpretations are legion in number, and

they are worthless in value. The prophecy itself is thus placed in the unfortunate condition of a book which is not written in any language: for the language in which it actually is written has been dissolved in the menstruum of another, and is, therefore, totally annihilated. It is fortunate that there are some who have not carried out this mode of interpretation to its full extent, that through them a corrective has been partially administered, and some grains of truth have been saved from destruction.

It is not saying too much, to affirm, that the sense of the Revelation would have been at the present day infinitely more clear, if not a single citation had been made from figurative Scripture. Had interpreters confined themselves to the strictly hieroglyphic writings of the Bible in their endeavors to elucidate it, we might still have seen a variety of application in regard to details, but we should have seen but one main and general sense. Even the applications themselves, had this course been followed, would have been necessarily limited within a comparatively small compass.

Commentators on this book may be divided into two great classes. The first consists of those who apply the prophecy to real events in the world's history, extending over a long period of time. These accept, as the foundation-stone of their system of interpretation, the hieroglyphic basis that a day stands for a year. This is the pole-star of their interpretation. At the head of this school stands Joseph Mede, who may be looked upon as the first and great

apostle of the hieroglyphic mode of interpretation. He has been succeeded by a long list of learned and, for the most part, judicious followers, who, it may with certainty be affirmed, have alone thrown any real light on the meaning of the book. These are sometimes called *historizers*, because they apply the prophecy to *historical* events. The second class are those who either *spiritualize* it, or who apply it to events occurring within a short space of time; both of these latter parties equally rejecting the hieroglyphic basis of a day for a year and all hieroglyphic basis of interpretation whatever, and assuming the figurative and also the literal language of Scripture as their chief guides in exposition. It is only necessary to refer to the works of these last to recognize the total inadmissibility of their principles, if they can be called such. Their works form the most incomprehensible medley, which perhaps the world has ever witnessed, no single commentator agreeing with another in any essential point. This sacred prophecy hovers in their hands between inanity on the one hand and absurdity on the other. Mr. Moses Stuart, a man of a most accomplished and acute intellect, has rendered an interpretation, giving to the book a meaning so jejune and absurd that, were it true, of which there is no proof except that which lies in the fact that it is Mr. Stuart's *conception* of it, would furnish evidence sufficient to exclude the Apocalypse from the canon of inspiration altogether. He regards the author much more as a *poet*, as he calls him, than as a *prophet*; he views him much more in

the light of a *maker* than a *messenger*, and if we take Mr. Stuart's word for it, his poetry is sublime and his prophecy is ridiculous. Mr. Hengstenberg's interpretation steers clear of the absurdities which overload Mr. Stuart's, but he, on the other hand, subjects the book to a still, which effectually evaporates meaning from it altogether. The metaphoric flowers are distilled and an essence is formed from them having none of the invigorating qualities of the "water of life." Mr. Lee subjects the metaphorical imagery, as it is assumed to be, likewise to a powerful alembic, and makes it a sort of *white steam*, which hangs over the destruction of Jerusalem. It must be acknowledged, however, that this school, for the most part, make the book rather than absurd, *inane* and *empty*, which is equally disastrous to its claims to be held a work of divine revelation. How indeed can a book have any other character, which is supposed to be written almost wholly in figurative language? It is, in their hands, like the tree which is full of leaves and has no fruit.

But it is often said, and said with some plausibility, the first class of interpreters who accept the hieroglyphic basis, and who find the antitypes of the symbols in the facts of history, afford such various interpretations of the book as to cast a strong suspicion on the soundness of the foundation on which they erect superstructures so transient, so many and so various in design, as those which they exhibit. This observation has an apparent truth; nevertheless, in the great outlines of interpretation they are uni-

versally agreed. This accordance speaks well for their principles. But whence, it may still be insisted on, comes the variety? In the true interpretation there can exist no variety at all, and the existence of this feature is an evidence that their interpretation is not true. Now to this objection an answer may readily be returned; two causes have been in operation sufficient to account for it. These are, first, that figurative language has been admitted in conjunction with the hieroglyphic as a basis of interpretation. The hieroglyphic must be made the sole basis; the conjunction of the figurative with it compromises its virtue. The second is, that the hieroglyphic element has not been sufficiently wrought so as to make out the *hieroglyphic plan and design* of the work. Here is the grand cause of *variety* of interpretation. It is alone when the *unity of idea* which pervades the allegory is apprehended, that *one* interpretation can be put upon it. It is this unity of idea which stamps each separate symbol with a fixed and demonstrative sense, and prevents the possibility of its being diverted from it. This unity has hardly been sought for; has certainly not been found—hence variety of interpretation. The *duplication* of the allegory is another principle which the hieroglyphic element yields up, and which has not yet been used in interpretation. It is only second to the above in restraining variety of interpretation and affixing one demonstrative sense to the prophecy. The prophetic allegory, according to a fundamental law of its constitution, which will be pointed out, is one in subject and *twofold* in repre-

sentation. The two versions are therefore indices and correctives of each other. These important principles having been unapplied, it cannot be said with justice that the hieroglyphic basis has as yet been properly laid.

Unquestionably, then, the great pest of a right interpretation of the Revelation, has hitherto been the non-recognition of the essential difference between *symbol* and *figure*, and the application to it of figurative language as an exponent of its meaning. This is an evil influence under which all interpreters of the book have more or less labored. This has been disastrous in two respects.

It has first of all loosened the fixed senses of the symbols, by bringing the *signs of another* language to expound them. This is a serious evil. It is an evil which involves a principle of interpretation as absurd as it is ruinous. Who would think of turning up a German Lexicon to ascertain the sense of a Greek word? The natural relationship of languages might lend some small aid to the investigator who took this strange route, but undoubtedly the German Lexicon would afford an insecure basis for the sense of the Greek term. Why, then, has recourse been had to a process so unsatisfactory in the interpretation of the Revelation? Such a mode being followed, is it at all wonderful that interpretation has failed? The symbolic language is certainly as different from literal as Greek is from German, and there is at least as wide a difference between figurative and the symbolic, as there is between one dialect of a spoken

tongue than another. Surely no one will deny that there does exist a fundamental distinction between figure and allegory; that though they are both ideographic signs, they are essentially different; that the one is an *open* and the other is a *shut* sign; that the language constituted by the one class of signs possesses no organization, as a language, distinct from literal, and that that which the other forms has such an organization. A figure, then, has nothing whatever to do in fixing the sense of a sign in another language.

As long as such a course is pursued, it may with certainty be affirmed, that there never will be any sound interpretation of the Revelation rendered. The figurative writings of Scripture must be resigned as a basis of interpretation altogether. In a subordinate capacity they may be employed, just as the literal parts of Scripture may be used, since the Bible is all the effluence of one Divine Mind, and is pervaded by one design. But as a preliminary, and predominant to any application of these, the grand outlines of the sense must be fixed by hieroglyphic laws and the senses of the symbols. When figurative language appears as the exponent of an allegory, and appears with authority, it comes only with the sword of the invader and the claim of the usurper. Its sceptre is the symbol of universal anarchy. It can only lend any real aid to the interpretation as an auxiliary entirely subordinate—as a servant, and not as a master; it may always be cited in evidence as a confirmatory witness of the true sense, but it can

never be appealed to as a judge. Its testimony is valuable when it is in unison with that of the hieroglyphic sense. It is an ideographic sign; as such it has something germane in it to the nature of the allegory. But its signification is so little fixed and definite, on the contrary, so shifting and various, that as a basis of interpretation, it must be in the last degree treacherous. A well-chosen and well-shapen metaphor is at all times a sign beautiful, impressive, and forcible; none will dispute its significance and value; but it is a sign purely ephemeral; its existence terminates with the occasion for which it has been used. It is clear and even brilliant in the context in which it stands, fresh and glistening like the tree-leaf wet with dew and quivering in the sun and breeze. When extracted from the context and when it is made the exponent of a hieroglyph, it is like the same leaf plucked from the parent stem—it is *a dead and withered thing*. Its analysis may throw some light on the *genus* of the hieroglyph, but none whatever on its *individuality*.

But a second evil, perhaps a greater, has resulted from the course which has been followed. By prosecuting figurative language, the attention of interpreters has been diverted from that field of inquiry—hieroglyphic or symbolic composition—where alone satisfactory results are to be reaped. The laws of this species of writing have not been studied. Commentators, pursuing figures and metaphors, through all the thousand resemblances which they disclose, with events supposed to be foreshadowed—metaphors ne-

cessarily light in substance and at the mercy of every wind, have spent their breath in vain. They have followed phantoms and obtained no result; we mean no result from this pursuit; but an evil more to be deplored than this merely idle sport, or, to give it a less opprobrious and a more dignified name, this *sacred game*; they have neglected that really valuable standing corn and grain which waits only the sickle to be thrust into it to be reaped, and which, now that the prophecy is fulfilled, is ripe for the harvest. Their labors, by having been misdirected, have been wasted and frittered away. The prophecy itself has been undervalued, and the good which it is calculated to yield has not been obtained. Its interpretation has been reduced to a species of contempt, bordering on a bye-word and a proverb, and there are some who are even audacious enough to affirm, that the work of the Divine Mind is deficient in *intelligence*. Why is this? We have already pointed out causes sufficient to account for the failure of its interpretation.

- The hieroglyphic language which conveys the prophecy, its laws and its signs have not been studied, nor in the interpretation has it been exclusively had recourse to. It has been mixed with foreign elements which tend to neutralize its power. Here, in this hieroglyphic language, in its laws and government, there is *alone* the mine which contains the golden ore of prophetic truth in this case. This mine has still to be worked, for the earth has hardly been scraped from off it. Here is to be found the metal in which the everlasting types of the Revelation are cast. The

revelations of this book are not conveyed in flowery figure or fragile metaphor, the very profusion and splendor of which, as they fill its pages, did its language consist of these and not something better, would conclusively prove the vanity and emptiness of its contents. Its prophetic communications are made in signs of a very different nature—signs that are mystic but fraught with a deep intelligence, that are dark but which centuries make more clear. Its communications are written with “a pen of iron and with lead in the rock for ever.” It is necessary to study this *iron writing*, to know its cryptogrammic, its apparently uncouth but yet beautifully distinct, its mystic but yet definite signs, forming that wondrous vehicle of divine prophecy which conceals and discloses its meaning; which hides it now but reveals it when the suns of centuries have rolled away, and the things which it foretold have been finished. Verily this is no metaphoric tongue which is suitable for present use. This is the deep-mouthed tongue of future ages—it speaks *to-day* but it is heard *to-morrow*—its articulations roll over centuries, and these echo them back—it is mystic, profound, sublime—it is different from all other tongues. It is the tongue of Symbolic Prophecy, that *messenger of the divinity*, that shoots ahead of Time with her roll closed, returns, and flies alongside of him with her roll extended.

Mr. Stuart's basis of interpretation may be learned from the following passage which occurs in the preface to his Commentary.

He says: "I take it for granted, that the writer had a *present* and *immediate* object in view when he wrote the book; and, of course, I must regard him as having spoken intelligibly to those whom he addressed."

To the *postulate*, contained in this astounding statement, Mr. Stuart makes frequent appeal in the course of his Commentary, and grounds his main argument upon it. Yet Mr. Stuart's principle of interpretation is a much greater mystery than the book it assumes to interpret. For here is a book addressed to seven populous churches, which was quite intelligible to them, but the meaning of which was buried in their graves. The writers in the first ages of Christianity, not only knew nothing of the meaning, but they were not even aware of the fact, that it had ever been intelligible. Irenæus, who enjoyed the friendship of Polycarp, who was a disciple of the prophet himself, not only had no trace of this meaning, but he had never heard that it had been once intelligible. He, and all who write upon it in the early ages of Christianity, evidently regard it as having ever been a most mysterious book. Yet, according to Mr. Stuart, its meaning was well known to the seven churches of Asia. Here is a mystery which, were it a fact, might rank among the most extraordinary of miracles. The seven churches must have had a power of secrecy such as never was possessed before or since their time. But why were they bound to this secrecy, for they must be conceived as having been bound to it, and admitting that they kept the secret with the inviolability due to an oath, how is it to be accounted for, that the fact itself of their being in possession of it, did not ooze out to the other churches, and thus trickle down the stream of time? These are *mysteries* which form the *basis* of Mr. Stuart's interpretation, and they are mysteries much more inexplicable than any which the book contains. It contains, let it be admitted, *mysterious signs*, but here is a *mysterious fact*, or at least a supposed fact, made, too, a basis of interpretation, of which *fact* the mystery is so intense, that its existence may be fairly questioned. Of course Mr. Stuart's interpretation, which rests upon this assumed fact, falls with it. His commentary is nevertheless valuable for

the great learning and acute discrimination, within a certain radius, which it displays. He makes no distinction between symbolic and figurative language, except in regard to *style*. On this subject he has the following remarks :

“ Among all the earlier prophetic annunciations respecting the future kingdom of heaven, however, none are to be found where *symbol* is employed in the manner in which Ezekiel, Daniel, Zechariah, and the author of the Apocalypse employ it. *Figurative* language is, indeed, everywhere employed. From the very nature of the case, this was absolutely necessary ; for how could an attractive picture of things in the distant future be drawn, without borrowing the costume of the age in which the prophetic author wrote ? How could he form a picture both animated and striking, unless he addressed the imagination and fancy through the medium of imagery or tropic language ? The 2d Psalm, the 45th Psalm, and most of the predictions in Isaiah, are notable examples of what I here mean to designate. No part of the Scriptures is more full of trope and imagery than these Messianic compositions ; none requires more rhetorical discrimination and taste, in order to make a correct interpretation.

“ But with all this abundance of metaphor and animated imagery, how different still is the manner of these predictions, from the general tenor of those contained in the book of Ezekiel, Daniel, and Zechariah ! I do not now speak merely of the Messianic predictions in these books, but of the general manner of the entire compositions of these prophets. From the time of the captivity downwards, the taste of the Hebrew writers in general seems to have undergone a great change. I know of nothing more dissimilar in respect to style and method, than Isaiah, for example, on the one side, and Ezekiel, Daniel, Zechariah, Haggai, and Malachi, on the other. Jeremiah is an example of a kind of intermediate tone between the two. But he was educated in Palestine, and spent most of his life there. His style exhibits some points of surpassing excellence, in regard to which he has not been outdone by any writer, perhaps never equalled. But his writings afford us only a few examples of the *symbolic* method of

representation; such as those of the linen girdle, ch. xiii.; the potter and his marred work, ch. xviii.; the potter's earthen bottle, ch. xix.; the two baskets of figs, ch. xxiv.; and the bonds and yoke put on his neck, ch. xxvii. In Isaiah, I find but a single instance of a similar nature; (unless indeed we add to this the representation in ch. viii.) This is in ch. xx., where the prophet is commanded "to walk naked and barefoot for the space of three years." I do not understand this, however, as any thing more than an *emblematic picture* exhibited indeed in language, but not literally carried through in action. Still, in its nature it is symbolic. In the same manner I understand the symbolic transaction exhibited in Hosea i. ii. Amos has one example of symbol also, in chap. viii., viz., a basket of summer fruit.

"Let the reader pass now from an attentive examination of these early prophets, to the careful perusal of those who wrote during and after the Babylonish exile. Ezekiel, from beginning to end, is almost an unbroken series of symbolical representation. His preaching or prophesying stands, in almost every case, connected intimately with representations of such a nature.

"The book of Daniel is, if we except a little of it which is occupied with historic narrative, *nothing but symbol* from beginning to end. Dreams, visions, sensible representations, in which that is acted out, in view of the prophet, which he is to record as a prediction, constitute the whole of his prophecies. In these respects, he is the exemplar of the Apocalypse, whose author, although indeed no imitator in a servile sense of any other writer, would seem still to have given a decided preference to Daniel's method of representation above that of other prophets.

"The book of Zechariah, again, is one continuous strain of symbols, until we reach ch. vii.; this, with ch. viii., resembles very much the manner of Haggai and Malachi, his contemporaries.

"Here then are plain and palpable *facts* before us. A great change took place in the prophetic style and method, from and after the date of the Jewish captivity. Jeremiah presents this matter to us, in its transition-state; which is what we might naturally expect. Ezekiel, who is carried into a *foreign* country

when young, fully adopts the method of the prophets during and after the exile. The taste for this mode of writing, introduced by such men as Ezekiel, Daniel, and Zechariah, seems to have been widely diffused among the Jews everywhere, and to have come down, with augmented sway, to the apostolic age and the times which immediately succeeded it."

These observations, and some others of a similar kind, by no means exhaust the subject, and give a view of prophecy which is scarcely compatible with any rational conception of its inspiration.

CHAPTER VI.

DEFINITENESS OF THE SENSE OF THE PROPHETIC ALLEGORY.

OUR object has been hitherto to show that the hieroglyphic language in which the Revelation is couched is a distinct language ; is a language within itself ; can only be interpreted by itself, and that nothing but confusion can arise from explications drawn from that which is another and a different language.

It has been our object to contrast it with figurative language, and to show that while this is *clear*, it is *dark*. To exhibit this essentially dark quality of it may be thought to have been a supererogatory task, since the Revelation which is composed in it is still obscure, after the lapse of eighteen centuries. But what is the main reason of this ? Why, that the attempt, which must be vain, has been made to illuminate it by submitting it to the effects of a clear language, which is, however, another ; the result has been, that its darkness has been rendered more intense, and made more profound. It is possible to strike sparks of fire by bringing two hard bodies into contact ; but the effect will hardly be produced if the ex-

periment be tried between a hard and a soft body. It is as rational to expect that a clear language will explicate a dark. This cryptogrammic language then ought to be its own interpreter. By assiduous labor it may be made to yield sparks of fire, and it cannot be questioned that the light which has as yet emanated from the hieroglyphic language has arisen from scintillations struck from itself.

But this language, though at first dark, contains within itself the elements of light; it is designed *afterwards to be clear*, and for this object it is constructed with precision and armed with *definiteness*.

We have already considered two principles which tend to give it this definite power. The first of these is the unity of the allegory.

We have also alluded already to two other most important features of the prophetic allegory, as it is developed in Scripture, which tend in no small degree to extract the real sense from the obscurity of enigma, and to confirm it with demonstrative power when it is eliminated. These are, on the one hand, the duplication of the allegory, and, on the other, that notable feature of it which consists in its structure with *four subjects in it*, forming nevertheless a unity in the group. The first of these, *the double version*, has the same effect in clearing and confirming the sense, which two copies, in different tongues, of one and the same document expressed in literal language necessarily exert on the interpretation of the sense, however dark and obscure, however involved and perplexed the phraseology of either tongue may be.

It is obvious that the comparison instituted between the two copies of the document, necessarily possesses a signal effect in explicating the meaning. The other principle, that of the quaternal structure of the allegory, has the virtue of arranging and simplifying the materials of it and reducing these to order, symmetry and system. In a long allegory, such as the Revelation, it is evident that it is a principle in the highest degree efficacious to this end and to the explication of the sense.

These four grand principles of explication, which the prophetic allegory as developed in Scripture contains within itself, may justly be held sufficient to solve its enigma, however obstinate this may be, and to invest the meaning which the solution gives with demonstrative power. The very obstinacy and difficulty of interpretation become thus the guarantee of the true meaning. Literal prophecy is easily understood, when the words in which it is expressed are understood, for this possesses no demonstrative power. Symbolic prophecy is difficult of interpretation for the very reason that it possesses a demonstrative power which approaches the mathematical. Its sense is enclosed and fortified by a fourfold wall, which requires to be stormed ere the town which they enclose can be taken. But the town which these walls fortify is a valuable stronghold of the truth which is at present in the hands of the enemy, and which must be taken.

Prophecy delivered in literal language is extremely precise. Prophecy delivered in figurative

language is also precise in its announcements, provided the line of demarcation be truly drawn between what is really figurative and what is literal. Prophecy delivered in symbol, while it is much more general in its announcements than that which is expressed in literal language, has a sense more fixed and definite. A prophetic allegory is a scientific structure; the parallelisms between the imagery and the events it predicts, especially if it be long and complex, may be reduced to a species of mathematical demonstration. While it is incapable of yielding the minuteness and precision, it may thus be justly held to render a sense more fixed, definite, than even literal language. This is incapable of any kind of demonstrative proof. It rests on the mere *usus loquendi*, which is always liable to change; and thus its sense may undergo a revolution by the corruption of a word or by the faulty transcription of a single letter. Prophetic allegory on the other hand, is independent of any such contingencies; and when once written it may be regarded as imperishable. The mutation of a letter, or even of a word, cannot seriously affect it; because it is written not in mere words, but in the living characters of *idea* and of *thought*, which are eternal. It lives then equally through the fall of empires and of tongues, and it is after the lapse of thousands of ages, as long indeed as the objects which are its signs and the intellect itself endure, capable of the same mathematical demonstration as on the day when its sense was proved by its fulfilment. Its sense is inherent in it, although

it may have been unknown to the prophet himself who penned it, and although the ages that immediately followed him may not have discovered it. It is destined one day to spring forth like the morning light from the night of darkness, in which it has enveloped itself, and to shine with the lustre of the full-orbed day—at a time when no suspicion can be cast on the purity of its testimony. It waits with patience till this moment has arrived; it appears in its robe of light, when the events which it foretold have rolled away into the past, and it proclaims with a living voice, “I predicted these; read the revelation which I made, it is clear and intelligible.” Every sound understanding must admit that it is this; while the tongue of the infidel is forever sealed in silence, who would reply, “these predictions produced themselves, and they wrought out their own accomplishment.” This they could not have done, for they have not been understood. Its disguise is thus as wise as its revelations are miraculous. It is in virtue of its *concealed definiteness* alone that symbolic prophecy becomes, when it ceases to be a prophet, an *everlasting* and *unimpeachable witness*, the truth of whose testimony the metaphysical power of no Hume may impugn, nor the wit of any Voltaire strike, and which time cannot sensibly impair. And this testimony, which enshrines a *miracle* within it—a miracle that is endowed with a *youngness* liable neither to taint nor to age, is delivered in a *universal* language, which is elevated above the strife and the vicissitudes of human tongues, for its signs are not *words* but *ideas*,

adapted to all times and suitable for all nations, whether these be garnished with the spoils of intellect and civilization, or whether they be merely scraping a scant existence on the outskirts of the world. These features of allegorical composition fill the mind with high conceptions at once of the intrinsic worth and the sublimity of it. At the same time they attest the wisdom of that divine mind that selected this imperishable vehicle to convey to humanity at once the undying lessons of a pure and holy morality, calculated to guide it for ever on the way of truth, and the roll of prophecy, which supplies these with the unimpeachable warrant of inspiration.

While the demonstrative power which symbolic composition possesses, yields definiteness and fixity to the sense, the organized language which it possesses gives it, to a great extent, *precision*. The formation of its hieroglyphic signs into a regularly organized language, supplies it to a great extent with that quality of precision which the signs of literal language possess. The signs which it has, form, in truth, nothing less than a literal language in *cipher*. At the same time the signs being in their nature ideographic, and in consequence germane to the allegory itself, are capable of combining and assimilating with it to an extent that gives it a surprising pliancy and flexibility. An allegory, the signs of which derive their whole significance from itself, is capable of delivering *moral and spiritual lessons* with sufficient exactitude of expression. But such an allegory, it is plain, could only convey an impression of *facts*, general in the highest

degree. An allegory, however, which is composed in signs regularly organized and disciplined into a language, possesses a tenfold precision and definiteness. The hieroglyphical material is by this expedient rendered soft and pliant, and capable of affording an impression of bare facts. It can make revelations of future events with comparative distinctness. An element of literality is superadded to it, for each of these signs has a sense absolutely definite as much as a word in language literally taken. The basis on which their signification rests is not analogy, but identity. They do not represent certain things because they are *like* these, (although the analogy may be held as the foundation of the sense,) but because it is *arbitrarily* fixed that they should represent them. Thus a "beast," a "mountain," "a wind," the "sun," just as much stand for a *dominion* as the words in literal language "kingdom," "dominion," "state," or "empire." If any one doubts this let him consult the interpretations of the prophets which constitute a lexicon of these hieroglyphics. He will find the value of every principal sign recorded there with precision, while from the principal signs the sense of the subordinate is naturally and necessarily to be deduced. The main object accomplished by this organization of the hieroglyphics into a language is, that the prophecy which is couched in them has increased definiteness as well as increased precision. It still wants the concise and close exactitude of literal language, its laconic brevity and searching precision. In place of these, however, it has in a higher degree

another quality which is even more valuable. It has a *certainty* of sense superior to that which the other possesses. The certainty of a symbolic prophecy is the result not alone of precedent and established custom, which are good guarantees in all cases of the meaning, and on which the intimations of literal language rest with perfect security : it has this guarantee, also, but it is not its chief one. The basis of its certainty is, that sure rock of demonstrative reasoning which mathematical truth selects as the foundation on which she builds those impregnable problems of hers that can afford equally to laugh at scepticism and to condemn sophistry. It is on this rock, too, that symbolic prophecy builds her revelations which, although problematic, are true.

The fact that a mathematical problem is dark and incomprehensible, throws not the slightest imputation on its truth and certainty. The *Principia* of Newton are dark in the estimation of most minds, because they are not understood ; yet they contain truths that are certain. The Revelation then may be dark and yet its meaning may be certain ; and it must be this, else it contained not a Divine revelation. Does it, then, like the *Principia* of the philosopher, take a master mind to fathom it, and is it to such alone clear, and its sense to such alone certain ? By no means ; it has doubtless been designed by its Divine and beneficent author for the poor as well as the rich in mental wealth, for the child as well as the man in wisdom. Nay, its essentially pictorial character shows its final destiny to be that of extreme simplicity

and perspicuousness. Its darkness hitherto, arises not at all from any inherent incapacity of the human mind to understand it, but simply from the fact that the certainty and clearness of its sense have been dependent on causes not in operation; its certainty and clearness, arise from causes which it has taken centuries to evolve and bring into action. Such are the *principles* of its interpretation, which for centuries have not been discovered, the plan of its structure, which has not been known, and above all, the fulfilment of its predictions; the fact that its *realities* were *unknown*, has above all invested it with obscurity. The causes, then, which ultimately yield to it certainty of sense and perspicuousness of expression subserve, by their hitherto non-action, the design of God who evidently framed it by his Spirit, to be first a *dark*, and afterwards a *clear* revelation. Herein is the Divine wisdom magnified, who has constructed a revelation designed to proclaim to all time the agency, but not to obstruct the course of his providence.

This power of demonstrating its own meaning, which an allegoric prophecy contains within itself, arises from the combination of the three following elements in it:

1st. The known *general* senses of its hieroglyphic signs, as ascertained by interpretations rendered in Scripture.

2d. The known *particular* senses of these, as fixed by the unity of design which pervades and the duplication which is made of the allegory.

3d. The correspondence between the significations of the signs thus absolutely fixed and the known realities which the allegory foreshadows, that is, the *events* which it predicts.

When the conditions represented by these three elements are fulfilled, the result is a demonstration of the highest order, and evidently such as inspiration alone can afford, for it is a *prophecy* with *sense demonstrated*.

It is to be observed that in the fulfilment of the above conditions there are two separate and distinct demonstrations of the sense. The sense is demonstrated first of all by the correspondence which is proved to subsist between the significations of the signs, determined by interpretations rendered in Scripture, and the significations of these fixed by the allegory's unity of conception and design, the sense being farther checked by the reduplication of the allegory, as also, it may be added, by the exhibition twice over of its quaternary. This is one demonstration, and it is amply sufficient to establish the sense. In the above elements there is room for the evolution of a complicated design in plot and structure, which is much more than sufficient to attach a demonstrative sense to the symbols. It is such an evidence as is more than would be demanded in the case of an allegory which represented an unknown reality, or which made an announcement, the positive truth of which could not be subjected to a test. But the prophetic allegory contains a representation of realities of a very certain character, namely, *events*. Here

comes the searching and trying test, and when fulfilled the *second grand demonstration*. The significations of the signs, with all the manifestation of plot and design which they disclose, which, in a long and complex allegory such as the Revelation, is great, stand in correspondence with a series of events in history, and are registered and checked off one after another by those events. Here is a demonstration of *sense* which no composition, except the *prophetic* allegory, can yield. It is a demonstration only to be found within the compass of inspiration. The sense of the signs is here demonstrated, first of all by the combined powers of the *language* and the *allegory* which work out this result. The demonstrated sense is a second time demonstrated, and in a much more powerful manner, by a series of events happening which respond and answer to the intimations of the signs thus determined. Here is a demonstration at which science and mathematics must fall prostrate. Neither the one nor the other in their loftiest flights ever conceived the execution of such a problem as this. It is a demonstration which can only exist, and which does exist in the pages of inspiration. It is exhibited in the Revelation in its highest perfection.

But all the three elements above mentioned are requisite to this demonstration. But of the three only two have as yet been in operation, and even these have not been brought to bear on the gigantic problem which really still remains unsolved, with integrity and with full intensity of effect. We refer to the first and the last. The second has hardly been

put in requisition at all. Yet it is indispensably requisite to the demonstration, because it is by it, in combination with the first, that the significations of the signs are fixed with a definiteness and precision, that is absolute. Without the presence of this essential element the sense can only be determined, generally. The interpretations of the hieroglyphic language rendered in one part of Scripture, are competent alone to contribute the *general*, and by no means the *particular* sense of symbols in another. It is the allegory itself, with its perceived unity of design, at once in internal subject and in outward form, with the realized exhibition of these a second time in the reduplication of the allegory, and again with the apprehended quaternary structure of it repeated, which moulds the whole composition in unity of form. It is alone upon the recognition in all its parts of this great phenomenon of design, which a complicated prophetic allegory displays, that demonstration can be founded. It is alone upon the sure and stable foundation of a *fixed sense*, that the massive and ponderous superstructure of demonstration can be built. It is the vainest folly to attempt to raise this magnificent pile on the loose sand of figurative language, as has been shown. It is also vain to try to rear it on the tougher material of the hieroglyphic language itself. The second element above mentioned must be combined with it. It is alone the complication of design displayed in the allegory which sheathes every symbol in it with a sense that is not only fixed but demonstrative. When this result is obtained, there

arises not only one demonstration, but two. It is perfectly evident that a demonstration cannot really exist where the sense of the symbol is determinable by the event which this symbol predicts. The reasoning is here conducted in the form of the circle, which, although beautiful in the works of fancy, is a form that is outlawed in reasoning. The strength of demonstration lies alone in the fact that the sense is fixed independently of the event. This being done, the one demonstration which can alone be reached by this method, becomes instantly a twofold one. The allegory demonstratively interprets itself—this is one demonstration; and the events demonstratively interpret the allegory—this is a second.

But the demonstration which, when properly made, is not only perfect, but twofold, is altogether imperfect when the second step of it is not performed; and it is vitiated by the reasoning in a circle above referred to. There exists in the absence of the second element of demonstration, the want of a solid foundation on which to build; the senses are loose and indeterminate. There is an important *hiatus* in the argument; there is a yawning chasm which consists in the *merely general sense* of the signs, down which profound chasm, and up the steep ascent of which, commentators may have been seen for centuries venturing with audacity, scrambling with toil, now obtaining some valuable results, but not one of them succeeding to reach the frowning opposite height. The senses of the symbols without the second element, which is absolutely requisite to the demonstration,

are merely general; accordingly they may be applied to a great variety of events. They have accordingly no fixed, and, therefore, no real significance.

All commentators who have written on the book of Revelation, without exception, have been content to work with the first and the last of these elements of demonstration. They have even held them in themselves to be demonstrative. This they truly are in regard to certain portions of the prophecy; portions that furnish a minutiae of detail sufficient to constitute in itself demonstrative evidence. The portraiture of the two Beasts in ch. xiii., may be justly held to afford evidence of this description, and some other parts of the book. But this is far from being the case with a considerable part of it. The portraitures are general, and have no fixed significancy apart from the allegory in which they are contained. They are loose stones not yet compacted into the edifice. The two elements alone are by no means sufficient to furnish forth a demonstration of a great portion of the prophecy, and, what is most important, of the *whole* of it. The demonstration of it can hardly, in strict truth, be said to be made until the whole of it is proven; and it is questionable if even the demonstration of the parts of it which have been made, are entitled to rank as such until the sense of the whole is proved and demonstrated.

Various means have been had recourse to in order to supply this lack of demonstrative evidence, and in crossing this chasm we have indicated to obtain a sure footing, and various expedients have been used

to traverse this wide gulf which yawns between the partially known and the absolutely certain. A strong and exact parallelism has been made out between the sign and a certain supposed event. A parallelism so close and exact is shown to exist, as to afford demonstrative evidence, it is thought, that the event is signified by the sign. But the evidence is not always to this effect, for frequently not one, but many of such coincidences are to be found. Still this is the process, being the only practical one, which is resorted to, and it opens a wide field for ingenuity and ratiocination. A device has recently been introduced to heighten, as it is considered, the argument. The works of a historian who goes over much of the same ground occupied by the prophecy, and who deals largely in metaphors, we refer especially to Gibbon, have been ransacked, in order to detect a coincidence between his figurative language and the symbolic language of the Revelation. This can hardly be regarded as more than one of the idle sports in which commentators on this book indulge. Of what value is such a coincidence? It can be of none whatever, as well on account of its sheer commonness and indefiniteness, as for another reason. It must have been either accidental or designed. If accidental, it is of no account, and if designed, then inspiration must have been present, which can hardly be imagined. This may be regarded as a *dernier resort* to increase the probability, and the last expiring effort of the mind to clutch certainty. Upon the system followed, the sole excellency of one commen-

tator over another lies in the superior adjustment of the scale of probabilities, so as to obtain a superior probability in the *whole* for the scheme of events which he supposes the prophecy to predict. But such a probability, however high it may reach, is still unsatisfactory ; it is not what the mind longs for and reasonably demands in this case : it is certainty, *absolute* certainty.

Now how is this chasm, which really yawns between probability and certainty—this chasm which separates the *imperfectly known* from absolutely certain and demonstrative truth—to be crossed. It is alone to be passed by bringing the second element in the demonstration, as stated above, into play. This chasm cannot be crossed by being descended into, for a host of commentators have been lost in it. They have been seen boldly leaping into the abyss of the general sense of the symbols. Some have descended deeper than others into this spacious chasm, and have been lost forever to view. A few have preserved a precarious foothold, but it is needless to say that none have reached the beetling opposite side. This is a chasm which must be bridged over, for it is not only dangerous, but it is in the nature of things impossible to cross it otherwise. A bridge ? But who will construct the bridge ? The Spirit of the living God will do this—has done it. A bridge exists, although it has been invisible. The way to it lies through the Old Testament Scriptures. In these ancient writings there is revealed a code of laws to which the prophetic allegory is subjected, dating as far back as the time of

Moses, which invests its signs with those demonstratively fixed senses of which we are in quest, and which are necessary to complete the demonstration. The demonstration may now be accomplished. The interpreter, standing on this bridge, which though light and airy is strong as adamant, occupies a most commanding position, and beholds before him the most magnificent panorama which has ever spread itself out to the intellectual eye of man. What does he behold? He sees, on the one hand, the once mysterious signs of God's prophecy arise, beaming with the light of intelligence and burning with demonstrative power; on the other, he sees the events of the world's history, marshalled in order, and extending their distinct outlines and mighty forms, and answering them back. Here he sees at once a *demonstration*; a *revelation*, a *prophecy*, and a *history*.

The demonstration here, which, as has been shown, is in truth twofold, lies then in the fact that the sense of the prophecy is demonstrated, independently of the event, by the allegory and its language combined; and that, thus fixed and demonstrated, it is a second time proved to be right by the event, and accordingly is a second time demonstrated. The sense, then, is twice proved, and it is in the second proof that the truth of the prophecy is involved. But if the middle step of the threefold process of demonstration be not performed, there is not even *one* demonstration obtained. On the contrary, there is the chasm of which we have just spoken. It is only when the three conditions are fulfilled that a demonstration is the result,

and then it is a *double* one. In the second and last of these, which is infinitely the more powerful of the two, since history, with her long array of stubborn facts, forms an element of it, the truth of the sense and of the prophecy itself, is proved in the same breath. The announcement is then made in a tone of such ineffable clearness, matchless articulation, and piercing power, as proves it to be the utterance of heaven.

When these three elements at once of elucidation and of demonstration, which they are, have been brought to bear on the work of interpretation, it will then be seen how clear, how definite, and how certain the meaning of the prophecy is. There will, then, be no ground for complaint, that the Revelation is unintelligible ; it will be the most *intelligible* of all writings.

Let us, for the sake of example, and in order to see the effect of the combination of the three elements in the demonstration, as stated above, take a single symbol from the book, and subject its application to the threefold test which these afford. An experiment or two of this kind will show what a strength of demonstrative power resides in the prophecy.

Let us take the Whore, whose mystical name is Babylon, for an example. We know that the Harlot is a symbol which can only stand for a false church, for the reason that we know certainly the *bride*, who is called the Lamb's wife, Rev. xxi. 9, stands for the true church. Of necessity the harlot stands for the false church. Let it be granted that it is at first

doubtful what particular church it is which is thus signified. It will not be at all doubtful when a few criteria are applied to the symbols, because it will then be seen that only one church can answer these. Thus the church signified must be one which has its seat at a city known in history by the characteristic of being built on seven hills, from whence the church signified "reigneth over the kings of the earth." See Rev., xvii. It must be one in combination with a great temporal power which reigned at the same city, as appears from the description. This city must exhibit, in the course of its history, seven distinct forms of government, to which seven this said temporal power forms the eighth. This temporal power must hold a supremacy over a number of kingdoms, which, let it be admitted, is either ten literally, or symbolically in the sense of a great number. This supremacy is of such a nature that the kingdoms, although acknowledging it, carry on their own government, since the horns which symbolize them are represented as bearing crowns. All that is said of the Harlot, and there is much said of her, must correspond with the known history of the church to which the symbol is applied. All that is said of the False Prophet must likewise correspond with the history of this church, for the False Prophet is a synonymous symbol. Still further, (and here the tests to which the symbol must be subjected multiply to an enormous extent,) all that is said of the Two-horned Beast, which is another synonymous symbol, and of which there is a long and very minute description, containing some

very searching tests, amongst others a number to fix the name, must correspond with the history of the church to which the Whore has been applied. This correspondence between symbolic imagery and events must again stand in unison with the particulars in the long and minute description which is rendered of the Ten-horned Beast, which stands a second time for that temporal power with which the church in question is in combination. Still further, all that is said of these two Beasts, and the application made of them, must not jar, but be in perfect harmony with all that is said of the Great Red Dragon and the application given to it; for this is the symbol of a power that ruled in the very same city prior to the time of these two, but which was ejected from it, and which, in that other part of the world to which it was driven, associated itself with those two in persecuting a church distinguished by its moral and spiritual purity. What is said of the 1260 years' duration of the efflorescent power of these three political powers, must be found verified in their history. But more; all that is said of the Seven Trumpets, in which there are long and minute descriptions, must tally with the events to which they are applied, which events must tally again with the history of these three, because these trumpets represent judgments in war upon that three-fold dominion which is associated with that seven-hilled city to which they trace their power. But farther; every thing that is said of the Seven Vials, which are judgments on these powers, must stand in correspondence with the history of these three, while

the fulfilment of the Seven Vials must be recognized in a series of events, the whole of which must be collocated within a comparatively short space of time, since they are the Seven Last Plagues, and all of which must respond in every respect to the symbolical imagery. But farther; the first of these Vials must be shown to fall out coincidently with the termination of the 1260 years, as that prophecy has been applied, and the other six must follow in regular order and succession. Finally; all this correspondence which has by no means been developed, but has been merely hinted at, must stand in perfect unison and harmony with the representations made of these three powers in the second, third, and fourth seals, as they are first represented and described. It can hardly be denied that an amount of evidence may be thus adduced for the signification and application of the Whore, which is nothing short of mathematical proof. The prophecy, in virtue of the unity of conception which marks its plan, contributes light from every quarter of it, and hence a multitude of rays converge and meet on the head of this Whore, revealing her in light, with a demonstrative and at the same time a condemning and consuming coincidence.

It matters little which symbol we take up; every one must run nearly the same gauntlet. Is it the Fifth Trumpet, which has been applied to the invasions of the Saracens? It must first of all be found that the minute symbolical description of the judgment predicted, which is necessarily, from the char-

acter of the symbol employed a judgment in war, has been truly realized in the invasions of the Saracens, and this test itself certainly no other event in history will fulfil. But this, important as it is, is a mere fractional part of the proof to which the application of this trumpet must be subjected. Yet this proof has been held by many to be demonstrative; and inasmuch as the description is minute, and it contains a chronical test, it is worthy of being so ranked. But there must have been an event preceding that predicted, which responds to the imagery of the Fourth Trumpet; an event preceding that again which responds to the imagery of the Third Trumpet; an event preceding that which responds to the symbolical picture under the Second; and an event which responds in like manner to that of the First. The fulfilment of the Fifth Trumpet must thus stand fifth in order of such a series of events. But this is not all; it has to be followed by another great warlike invasion, which must be of such a character that it responds to the imagery of the Sixth Trumpet. The imagery here is of a still more minute and searching kind than even that of the Fifth Trumpet, and it contains like that also a chronical test. But the Trumpet in question must be followed again second in order by a judgment, which exhausts the terms of the Seventh Trumpet, which predicts events of such a kind and such magnitude, that they cannot be conceived to happen twice in the history of the world. Let any one attempt to calculate *the chance* that there is after all these tests are exhausted of a wrong ap-

plication having been made of the Fifth Trumpet to the Saracenic invasion. He will doubtless find it to be infinitesimally small. But this is a mere portion of the proof by which the application of the Fifth Trumpet to the Saracenic invasion is fortified. The event to which this trumpet is applied, must also be succeeded by a series of seven events, happening in regular order and procession, corresponding to the descriptions under the Seven Vials, which events must be such as are congregated within a comparatively short space of time; for these vials are the Seven Last Plagues, a circumstance which, as it restricts the application, increases in a corresponding ratio the demonstrative power which the parallelism between the imagery and the events affords. But the first of these Vials must be shown to have had its fulfilment in an event, which happened coincidently with the termination of a period proved to have had its commencement 1260 years previously. This is a most exacting test. The first Vial must not only be the first of seven judgments following in quick succession, but it must happen precisely 1260 years distant from a certain well-marked event, which must fulfil the test of being the opening of the 1260 years; and which event is the establishment of that temporal dominion which, as has been seen above, is in combination with the spiritual power symbolized by the Harlot. But this is but a portion, and only a small portion of the proof which fixes the true application of the Fifth Trumpet, for we have not yet entered the great current of demonstration which is running

in the body of the prophecy, and which is derived from the minute descriptions rendered in it of the dominions it contains, and of the events predicted in it in connection with the history of these dominions. With all of these, with the whole prophecy, in fact, the Fifth Trumpet must stand in connection, and in undisturbed harmony and correspondence.

Take any Trumpet it must stand the same test, or any Vial, or any symbol whatever in the book, they must all stand the same test. Will any one venture to say, or can any one with justice maintain, that a symbol which has passed through an ordeal such as this, is not rightly applied, or that the application of it is not a demonstration of the highest rank and order. This demonstrative power rests first in the fixity of the sense of the symbols; and secondly, in the fact that this being clear and definite, the application of a single symbol involves in its train the application of all the symbols in the book.

It might be considered sufficient, and it has long been held such, to show that the imagery of the Fifth Trumpet responds to the Saracenic invasion, or that the symbolical picture under the Fourth Vial answers to the devastating power of the French Empire when its destinies were wielded by Napoleon I. But this strict correspondence of the symbolical imagery with the event is, as we see, but a very small part indeed of the real demonstrative evidence, if, in some cases, it can be called such. The symbolical representation made must not only stand in exact correspondence with the application given to it, but the symbolical

imagery of the whole book must be in harmony with the particular application. This results from that efficient manner in which all the parts of the prophecy are dove-tailed and welded into each other, in virtue of its unity of purpose and design. It is thus quite impossible to prove the application of any single symbol, without bringing the whole imagery of the book, charged with the utmost weight of demonstrative power, to sustain the proof of it. What a marvellous instance of the divine wisdom is here exhibited? A prophecy is delivered, wrapt in all the secrets of enigma, dark, dubious, uncertain of meaning at the first, but which, in the end, when ages have elapsed, and, after its fulfilment is accomplished, stands forth clad in an angelic vesture of demonstration, before which the distinctness of literal language must hide its head abashed. She, although made too the handmaid of the Deity, belongs to the race of mortals; this one is of purely celestial birth. She speaks—and speaks demonstrations. These may be rivalled, not surpassed by that other “daughter of the skies” that at midnight chases the stars in their courses and writes down in algebraic signs the secrets of the heavens. The one sweeps the boundless fields of air; the other the vast abyss of the future. Both use secret signs; and both demonstrate.

CHAPTER VII.

THE FIRST STEP TO UNDERSTAND A PROPHETIC ALLEGORY
IS TO UNDERSTAND THE FIRST REPRESENTATION.

HAVING thus, as we conceive, sufficiently considered the dark side of the allegory, and having only indicated one principle of light, let us now turn to the *process* which must be employed to illuminate the opacity which it has, and to bring out its clear, bright, and lustrous side, for it has this, too.

To understand the second or real sense of an allegory, it is absolutely necessary to understand the first representation. This is the foundation of the second or real sense. If we do not understand the first sense, it is certain we shall never understand the second.

To understand the first or immediate representation of an allegory delivered in words, two things are requisite. It is necessary

1st. To understand the words; and

2d. To understand the subject which these words bring before the mind in their literal acceptation, which is the first sense.

In respect to the Revelation, the words are Greek, and of these we have, in the common version, a trans-

lation, which is, to all important purposes, correct and faithful, with the two following exceptions.

The first is the mistranslation of *τα τεσσαρα ζωα*, which is mistranslated in the common version by "The Four Beasts." The rendering here ought to be *The four living creatures*, as is universally admitted. This translation brings before the mind a proper conception of what is meant, and associates the symbol with the living creatures of Ezekiel, and also with the cherubim elsewhere mentioned.

The second mistranslation is that of the Greek word *αβυσσος*, which is improperly rendered in the common version "bottomless pit." This ought to be the *abyss of the sea*. The bottomless pit is calculated to convey to the mind an erroneous idea of the meaning, and to associate it with the pit of hell, with which the word in the original has no community whatever. It imports *the abyss*, and is the etymon of our English word. It is employed in the book as a synonym. For *θαλασσα*, another word, which, in the original, signifies simply the sea, that the two expressions are in the original text perfectly synonymous, is evident from the circumstance alone that the Ten-horned Beast, which is said to have arisen out of "the sea," Rev. xiii. 1, is afterwards called, Rev. xvii. 9, the beast that shall ascend out of the bottomless pit, *i. e.* the abyss. The "sea" or the "abyss of the sea" would be a correct rendering in the latter case.

But, in the second place, besides understanding the words, we must also understand what the repre-

sentation is which these words make. It might, at first, be conceived that the full understanding of the sense of the words of necessity involves the understanding of the subject which these words present. In most cases, such a comprehension of the meaning would infallibly follow. It is to be borne in mind, however, that allegories are endowed with a second sense, which is moreover the main one, which always exerts an important influence on the tenor of the first representation. The weaker that the allegoric or enigmatical element is, the less this influence is felt. In most of the parables delivered by Christ himself, the first representation is easily understood, and is distinguished by great congruity, smoothness, and easiness of apprehension. It consists, for the most part, of a simple narrative, one or two of the salient points alone of which contain an allegoric sense. The same may be said of all those allegories of Scripture, of which the second sense is a moral or spiritual truth. But with the prophetic it is very different. The enigmatical element is here developed in a state of excess which tends greatly to obscure and cloud the first representation. To predict the intractable events of history the allegory is strained, and, even to a certain extent, distorted, and to attain increased definiteness, a hieroglyphic language is employed, which is more devoted to the second than to the first sense. The consequence is that the first representation of a prophetic allegory suffers in point of naturalness and obviousness of meaning. It is no matter which of the prophetic allegories we take up, we find it pervaded

by a certain unnaturalness and incongruity in the first representation. Is it the short allegory in Zech. ch. i.? Here four horns are represented as scattering Judah, Israel, and Jerusalem, while four carpenters are represented to come and fray them. How can four horns, apart from living animals as they are represented, be conceived to exist as agents, which they are here said to be? The idea is an unnatural and fantastic one. But the first sense is here entirely subjected to, and is sacrificed for, the second. The prophet uses four horns as a symbol of dominion, and he has much more in view the second sense of *dominion* than the first of *horns*. In like manner, the reflection naturally arises in regard to the prediction delivered to Pharaoh: how is it conceivable that seven lean kine should eat up seven fat kine, or, more monstrous still, that seven thin ears of corn should eat up seven good ears. This distortion and meagreness of sense in the first representation is apt to dispose the mind to the supposition, that that which is so devoid of meaning in the first representation is destitute of it in the second representation likewise. Here, however, the mind would draw a very erroneous conclusion. It is just in the proportion that the first sense is weak, poor and frivolous, that the second is a strong, rich, and solid one. It is in virtue of the poorness and meagreness of the first representation that the second is charged with meaning.

But here also, Scripture herself comes to our help, as she does in the hieroglyphic language, with which she clothes the allegory, giving it thereby increased pre-

cision and definiteness. While it is impossible to save the first sense, for this is sacrificed to the second, she constructs for the prophetic allegory certain laws, which, in a great degree, redeem the first representation from unnaturalness and irrationality, by infusing into it the principles of order and congruity of arrangement, and make it entirely useful, in a practical respect, for conveying the second sense, which is its object. These, at the same time render it, however long, perplexed and involved, as is the case in the Revelation, sufficiently intelligible. These laws are :

1st. The law of unity of design ;

2d. The law of reduplication ;

3d. And the law of the quaternal structure.

According to the *first* of these laws, perfect unity of design prevails throughout the allegorical composition, and gives it at once symmetry and coherence. This feature, which characterizes the composition, is only a natural result of that unity of conception, which, as we have shown, is a fundamental principle of the allegory itself. The high importance of this law towards the following out and the unravelling of the thread of the first representation, as well as of the second, is sufficiently apparent.

According to the *second* law, the allegory appears a second time in a new dress of imagery. This duplication affords a powerful instrument for the apprehension of its true relations. It has this effect, not only in virtue of the repetition by fresh imagery, but by reason of the comparison which may be instituted between the two allegories, and the consequent check

thereby afforded to erroneous conceptions of meaning, which might, and would very naturally, result, had there been but one, with a weak first sense. This law is found to prevail in almost every instance of regularly constructed symbolic composition in Scripture. The existence of two allegories, with one second sense, affords most effectual aid to the interpreter. It has evidently a similar effect in the elucidation of the allegorical text, only greater in degree, as the existence of a double copy of a document composed in two different languages has in clearing up the difficulty in the sense of it.

The *third* of the laws we have mentioned, the law of the quaternal structure, or the law in virtue of which the principal agents or actors in the allegory, are four in number, has a very powerful influence in reducing its complexity. However long and complex the allegory may be, it introduces into it an effective principle of order and system. It affords, even in a greater degree than the two other laws, a key by which to *discover* and a touchstone by which to *test* the plan of the allegory.

The three laws *in combination* may be regarded as thoroughly essential at once to the discovery and to the confirmation of the PLAN of the allegory. It is here that their chief value lies. But without the plan the interpreter can only survey a few outside stones of the building; he can render no explanation of the interior parts of the edifice. No real advancement whatever can be made in the interpretation of an allegory, until its *plan* be discovered, tested, and ap-

plied. It is this which unfolds the relations of its parts in the first representation. It is this also which irrevocably fixes their destiny in the second and real representation.

Now these laws are very plainly developed in the prophecies of the Old Testament, and they form, as will be shown, striking features of its symbolical representation. Yet it cannot be said that their bearing upon the Old Testament prophecies is of much value. These are for the most part interpreted, and where they are not, the allegory is in itself short, and the imagery necessarily void of complexity, so that, whatever necessity there may be for the interpretation of its sense, there is little need for any methodical arrangement of its constituents. On what account, then, have these laws been developed so systematically as they have been; for they have been systematically developed? The answer is obvious—for the sake of the Revelation for which they are imperatively demanded. This prophecy is of such extreme length, and so excessively complex in comparison with all the others, that it stands pre-eminently in need of precisely such principles as those above referred to, for the arrangement of its multifarious visions, and for the reduction of its *complexity* into that state of *simplicity*, which is unquestionably, in a long array of ideographic signs, as here, the first and indispensable step to comprehension.

These principles of interpretation, so far as we are aware, have not yet been brought to bear on the Revelation.

Even the most eminent commentators who have expressly written long treatises on it, make no scruple of violating the law of unity of design, by representing it as delivered, not in *one* "seven-sealed book," but in this, with the addition of "the little book," (ch. x. 2,) in the form of an appendix, which is plainly a conception of such a species of *patchwork* as to set the law utterly at defiance. Is a symbolic prophet, the intelligibility of whose composition rests, without doubt, entirely on the plan and design which characterize it, to be supposed to have made so faulty and defective an arrangement of his matter, that it was necessary to add an appendix? An appendix, from its nature, presupposes a deficiency of plan. How then can it be supposed to exist in a work which is based on plan? And how palpable a violation is there here, of one of the main laws of symbolic writing! We make no reference to the violation of this principle in other respects, of which almost all commentaries are full. The above is probably the most flagrant violation of it, and is sufficient to show that the principle has been absolutely contemned.

There is not any interpreter that we know of, that has recognized the law of *the double allegory*. This, so far as we know, is an idea that is now mooted the first time for the last eighteen hundred years. Now if there be two allegories, and not one, and if there has been supposed to be one instead of two, it is perfectly obvious, that an interpretation upon a theory so fundamentally wrong, is a sheer impossibility. At the same time, commentators have not

availed themselves of one of the most effective means of illumination which was in their power. This, however, may fairly be considered as a damage of minor consequence, in comparison with the other. A total absence of light is certainly in this case better than a *false* light.

As for the *quaternal structure*, we do not suppose that it has been conceived of by any interpreter as a law of symbolic prophecy; and apparently it has not even been recognized as a feature of it. It certainly has never been applied to the arrangement of the matter and to the apprehension of the plan and design of the Revelation.

Now if these laws have a sure foundation in symbolic writing, as will be shown, it is obvious that all complaints of the darkness and uncertainty of the prophecy, are as yet premature and groundless.

CHAPTER VIII.

LAW OF UNITY OF DESIGN.

THIS law of symbolic composition, naturally results from that principle of "unity of idea," which, it has been shown, is an essential and fundamental principle of the allegory. It is indispensable to the intelligibility of symbolic representation, and there is not a single instance of an infringement of it.

No epic, tale, or composition of any sort develops this principle more highly than these prophecies do. Each of them forms what the Germans call "*ein abgeschlossenes ganze*," which may be translated literally into the somewhat uncouth English of *a shut-off whole*. Each is a whole complete in itself; all foreign elements, every thing that is not essentially connected with the *main* plot and design, is excluded, while *unity* of plan and design knits the several parts of the composition together in symmetry of form and affinity of relationship, and impresses upon the whole the stamp of a perfect unity.

The Cosmos of the material creation displays this unity of design; the whole revelation which God has made to man, and which has not improperly been

denominated His second creation within the universe of *mind*, displays it, and every symbolic composition which is part of this creation, is thoroughly impregnated with it. It not only accords with the unity of God's whole design, as it is manifested in His Word; it exhibits for itself a separate and independent unity. It is a *miniature unity* within a larger unity. This oneness of plan and design is indeed the *vital* element of the *symbolic* prophecy. It is absolutely requisite for its existence, not alone as an inspired revelation, but even as a legible and intelligible communication.

It will be sufficient to throw a glance on one or two of the prophecies of Daniel and Zechariah, to see how perfect is the unity of design which characterizes the compositions of these prophets—specimens of composition, which it is acknowledged by all, must be principally held in view in the interpretation of the Revelation. This book is undoubtedly expressly grounded upon them, not only as to *style*, but as to actual *subject*.

The prophecy of Daniel, ch. vii., shows the prevalence of this principle in its structure and composition. The prophet here predicts concerning four empires represented under the form of Four Beasts. He traces the history of these from their rise in the *sea*, which gives them origin, to their dreadful end in the burning *flame*. He keeps them separate and distinct from the power which procures their destruction. He exhibits also the principle of an introduction which, be it observed, is an evident mark of unity of design. It necessarily impresses upon the work to which it is

prefixed the character of *oneness*. The introduction he prefixes is the following: Four winds strive together on the great sea, and, as a result of the tempest thus occasioned, four beasts arise, lifting themselves up among the swelling billows, or, as may be conceived, vomited forth upon the shore by their fury. These winds which perform this agency, constitute no part of the prophecy, as appears from the interpretation of it. Here there occurs no allusion to the winds. Nor can this representation be conceived to form any part of the prediction. The winds individually are plainly incapable of representing particular subjects. They cannot be described, nor can they therefore bear any individual signification. The "four winds" are simply employed, as is evident, to constitute an exordium or introduction to the prophecy, and to afford a representation of the origin of the subjects of it. In this introduction, which may be regarded as undeveloped and little more than in the germ, compared with the introductions of John, who, however, undoubtedly models his longer and more elaborate specimens upon this germ, there is a plain manifestation of unity of design. The root is here displayed to which the subject of the prophecy are traced. They have a common origin, and they are introduced. Unity of design is thus imprinted on the prophecy twice, by the representation made by the *introduction* and by the *origin*.

This germinal introduction develops unity, as well as beauty of design, both in the first and second sense of the allegory.

These monsters of the deep arise out of no calm and unperturbed sea. It takes the tempest, formed by four winds, which meet in collision and lash the sea into foam and fury, to bring these monsters of the deep up from the abyss. They are monsters, and in tumult they arise from the depths of ocean.

The same unity as well as beauty of design is apparent in the second sense. Four winds are all the winds of heaven, according as the ancient Hebrews reckoned them, for they counted only four points of the compass. As a wind, a moving force in the natural heavens, is a symbol of a dominion, a moving power in the political firmament, the *four winds* constitute a fitting symbol of the full idea of dominion. They are a suitable symbol of dominion in the abstract or general. The number four is in harmony with and is an evidence of this appropriation of the symbol. In Scripture four is the number of dominion. There is accordingly the representation made of dominion in the full form evolving four concrete dominions. Dominion, then, is the source from whence the subject takes its rise, and the subject flows on in one stream from this source in undisturbed unity. The four dominions of which it consists are, with beautiful consistency of design, represented as evolved from *dominion*.

The corresponding, or second version of the same prophecy, ch. ii., wants the feature of an introduction, the composite symbol employed, a *standing image*, not admitting of it in any natural or aesthetic manner. The conception, however, of unity in the

subject, is just as distinctly expressed in the combination of the symbols of the four dominions into one image, the different parts of the body of which, formed of different substances, represent them individually, while the whole image places them before the mind in composite unity. The destroying agent is represented in consistency with unity of design, as a stone taken unquarried from the mountains, which falls upon and breaks into pieces this image.

In the prophecy of Zechariah, ch. vi., there is an even more striking exemplification of the same law of unity of design, than in that of Daniel, ch. vii. Here the prophet excludes the destroying agent, the kingdom of God, of whose dominion, nevertheless, he predicts in other places from the representation altogether, and confines himself strictly to the four subjects whose origin he depicts. He opens his prophecy with an introduction. This is conceived in the same spirit, and exhibits the same features as that of Daniel, ch. vii. Four chariots are represented to issue from between two mountains of brass. These mountains form no part of the prophecy, as appears from the interpretation, which makes no allusion to them. They are simply placed on the picture for the purpose of affording an original to the chariots which are seen issuing forth from between them. The pictorial and the symbolical ideas as here expressed, are the same as in Daniel. Two mountains constitute a perfect image for the purposes of the prophet, forming the valley from which the chariots are represented to issue forth. This conception gives unity as well as

beauty of design to the pictorial representation. The same features are observable in the picture viewed symbolically. The second, or real meaning of mountain, is like that of wind, dominion. In two mountains, then, which form, as it has been seen, a perfect image for the purposes of the prophet, there is a representation of dominion in the full or perfect form. The force of the representation then is, four dominions in the concrete have their origin in dominion in the abstract or general. Dominion in the general evolves from its womb four dominions in the concrete. There is thus impressed on the prophecy unity of design, both by the fact itself of the introduction, and the sense which this introduction bears, assigning, namely an original by the whole subject.

To these, many instances of the same kind might be added. But those above, which are taken from the highest specimens of the art of Scriptural symbolic painting, are sufficient to show the prevalence of the principle of unity of design in it.

To the meaning of the symbolic prophecies, there could be no key apart from the exhibition of this principle in their structure and composition. Every allegory consists of a certain number of parts, which have no meaning separately, and which derive all their real sense from the perception of that design, in accordance with which the framer disposed them so as to form one united, harmonious, and thoroughly consistent whole. In some cases this design is at once apparent; in others, it must be sought for. The interpreter frequently finds the parts of the composition

disjointed and separate, void of apparent design, and consequently void of meaning; in the same state, indeed, in which the allegory of the Revelation is generally conceived to be. He is bound to search after a unity of design, which may bring all the disjointed parts into harmony, consistency, and oneness of purpose and design; he cannot fail to find such a plan, and when he has found it, then, but not till then, is he in a position to interpret the piece. He then can say: "See you have now the meaning, for you see the design of the author, and consequently you apprehend his meaning; in his design lies his meaning; the parts are fitted into that whole, which according to the scheme in his mind, they were intended to form: the design of each several part, and by consequence its meaning is developed in the discovery thus made of the design, and meaning of the whole. This rightly describes the case. The design of the whole being perceived, the design of the parts necessarily follows. When this is done, the meaning of the allegory must be received, and it is received as established, nay, as demonstrated. The mind seeks for no further evidence. The *design* of the piece being perceived, the *meaning* is clearly demonstrated, and the more extended and more complicated the design is, the greater and the higher the demonstration necessarily is. This demonstration may justly be said to reach its highest point in the Revelation, the design of which is profound and the complexity great.

It is through a virtual recognition of this principle, as at once the key and the proof of an allegory, that

the interpretation of these in Scripture, as soon as they are submitted to the mind, act upon it with the force of demonstration. In these the parts of the prophecy are so interpreted as in their combination to constitute a unity in the whole, the perception of which renders the meaning self-evident. Let us take an example. The dreams of the chief butler and baker of Pharaoh, as told to Joseph, are instances of simple symbolic composition. The interpretation given by Joseph affords an example of the irresistible conviction produced upon the mind when the perfect unity of design which pervades the compositions is disclosed to it. It seeks for no farther evidence; it sees at once this *must* be the meaning, and apprehends, in the discovered unity of design and the relations it establishes, a *demonstration*.

Such is the force which the sense of a well-sustained allegory always exerts upon the mind. It speaks to it with the force of intuition. It does this whenever the unity of its design has been unfolded to the mind. It is then felt that the design of the author has been apprehended, and the irresistible conviction immediately follows that his meaning is known. The conviction here is essentially of the same kind as that which arises when the *design of words* has been apprehended. The basis of this conclusion is the discovery of design; but in an allegory this is always inseparable from *unity*.

It thus appears that unity of design is a fundamental principle which must exist, and does exist, in all symbolic composition. We have called it a *law*,

but it is evidently more of the nature of a *principle*, and admits of no exceptions. It is inherent in all symbolic compositions, and must exist in the Revelation. It has not hitherto been found in it ; it is therefore still to be discovered in it.

CHAPTER IX.

THE LAW OF THE DOUBLE ALLEGORY.

By an allegory in the double form, is meant an allegory in which there are two first representations, separate and distinct from each other, both of which convey one and the same second sense. Of an allegory of this kind, the parable delivered by Christ in John x. affords an example, although the difference is very slight between the two versions. It is twofold, or there are two parables with one and the same second sense. The first is thus delivered :

“He that entereth not by the door into the sheep-fold, but climbeth up some other way, the same is a thief and a robber.”—V. 1.

This is one parable or one-half of the twofold parable or allegory.

The interpretation of it is given thus :

“I am the door of the sheep. All that ever came before me are thieves and robbers : but the sheep did not hear them. I am the door : by me if any man enter in, he shall be saved, and shall go in and out, and find pasture. The thief cometh not, but for to steal, and to kill, and to destroy ; I am come that they

might have life, and that they might have it more abundantly.”—Vs. 7-10.

The parable in the second form runs thus :

“He that entereth in by the door, is the shepherd of the sheep. To him the porter openeth ; and the sheep hear his voice ; and he calleth his own sheep by name, and leadeth them out. And when he putteth forth his own sheep, he goeth before them, and the sheep follow him : for they know his voice. And a stranger will they not follow, but will flee from him ; for they know not the voice of strangers.”—Vs. 2-5.

And the interpretation of it is :

“I am the good shepherd : the good shepherd giveth his life for the sheep. But he that is an hireling, and not the shepherd, whose own the sheep are not, seeth the wolf coming, and leaveth the sheep, and fleeth ; and the wolf catcheth them, and scattereth the sheep. The hireling fleeth, because he is an hireling, and careth not for the sheep. I am the good shepherd, and know my *sheep*, and am known of mine. As the Father knoweth me, even so know I the Father : and I lay down my life for the sheep. And other sheep I have, which are not of this fold : them also I must bring, and they shall hear my voice ; and there shall be one fold, and one shepherd. Therefore doth my Father love me, because I lay down my life, that I might take it again. No man taketh it from me, but I lay it down of myself. I have power to lay it down, and I have power to take it again. This commandment have I received of my Father.”—Vs. 11-18.

In the first, the Saviour compares himself to the door of the sheepfold, and in the second to the shepherd.

It is unreasonable to expect a perfect correspondence between the two versions of such an allegory. Two allegories perfectly alike are inconceivable. As there must, of necessity, be some points of difference in the first representation of the one, compared with the other, the second sense will naturally undergo a partial modification. It is sufficient that the second sense is essentially the same.

The prophetic allegories, for the most part, exhibit this feature of double representation. The prophecy of Daniel regarding the four empires of the world is delivered in the form of a double allegory. In the first, which was pictured before the mental eye of Nebuchadnezzar, lost by him, but recovered and interpreted by Daniel, ch. ii. 29-45, there is a representation of a great Image, consisting of Four Metals, broken to pieces by a stone, cut out without hands, which stone, after destroying the image, becomes a mountain and fills the whole earth. Here is one allegory. The same prophecy is redelivered in the form of another to Daniel himself, ch. vii. In this, the representation is made of Four Beasts, which are described from their rise in the sea till their end in the burning flame, when the kingdom "is given to the people of the saints of the Most High," or when, in the words of the interpretation of the first allegory, "the God of Heaven shall set up a kingdom that shall never be destroyed." Each of these allegories, containing distinct and totally different first representations,

develops, as the interpretations show, the same second sense. One prophecy is delivered which respects the four great world-empires, the destruction of these and the establishment, on their ruins, of God's universal kingdom.

In Zechariah, ch. i., there occurs the following example of one prediction delivered in two allegories, or, as it may be called, a double allegory. In the one, the prophet sees a horseman upon a red horse, standing among the myrtle trees, which is followed by red horses, speckled and white. This is one allegorical picture, which, as appears from the context, predicts the restoration of the Jews. This is followed by a second, in which "four horns" appear, which are said to have scattered Judah, Israel, and Jerusalem, and "four carpenters," which come to cast out the horns of the Gentiles "which lifted up their horn over the land of Judah to scatter it." There is thus the same prediction delivered in this twofold and reduplicating form which the structure of the composition manifests, as the partial interpretations rendered and the context show. In the first allegory, the Jewish restoration is not represented with equal fulness, but it is distinctly unfolded in the words, to be taken literally, which immediately follow. "Then the angel of the Lord answered and said, O Lord of hosts, how long wilt thou not have mercy on Jerusalem and on the cities of Judah, against which thou hast had indignation these threescore and ten years? And the Lord answered the angel that talked with me *with* good words *and* comfortable words. So the angel that

communed with me said unto me, Cry thou, saying, Thus saith the Lord of hosts: I am jealous for Jerusalem and for Zion with a great jealousy. And I am very sore displeased with the heathen *that are* at ease: for I was but a little displeased, and they helped forward the affliction. Therefore thus saith the Lord; I am returned to Jerusalem with mercies; my house shall be built in it, saith the Lord of hosts; and a line shall be stretched forth upon Jerusalem. Cry yet, saying, Thus saith the Lord of hosts: My cities through prosperity shall yet be spread abroad; and the Lord shall yet comfort Zion, and shall yet choose Jerusalem."—Vs. 12–17. In the second allegoric picture, which, in this case, immediately follows the first, the restoration is brought out in strong and lively colors by the representation of four carpenters or *builders* fraying the four horns that scattered Judah. The meaning of both is explained. It is apparent that, with two totally different first senses, the second sense is the same. The prediction is a manifest example of double allegorical representation.

The prophecy of the four chariots, ch. vi., may be regarded as delivered only in the form of a single allegory. It is, however, the only example of the kind which occurs in the thoroughly symbolic prophecies of the Old Testament. We exclude from present consideration Daniel's prophecy, ch. viii., for a reason which will be afterwards stated. Yet, even here, the nucleus of a second allegory may be discovered in the interpretation. This says, "These are the four spirits of the heavens (or, better, as the marginal read-

ing has it, these are the four *winds of the heavens*) which go forth from standing before the Lord of all the earth." The angel here delivers the interpretation in the form of a new representation of "four winds of the heavens," which words cannot possibly be understood literally, and which may therefore be regarded as forming at least the nucleus of a new allegory. It is true the angel immediately lays the symbol aside, and takes up the former one of the chariots and horses, or rather, of the horses, for he makes no allusion to the chariots. But, in his words from vs. 5 to 8, he, in every respect, redelivers the prediction, stating it with greater detail. This, be it observed, is not an unusual feature of the repetition. See ch. i., Dan. ii. and vii., and Gen. xxxvii. 6-9. Whether this be accepted as a case of double representation or not, it is unquestionable that the whole of the angel's answer to the question of Zechariah, "What are these, my lord?" is couched in hieroglyphic language, and forms, in effect, a second and more full symbolical representation. Had the angel followed out the symbol of "the winds," instead of reverting to the horses, his words would really have formed the second allegory. It is obvious, that the winds cannot be described or individualized, and, it may be concluded with sufficient probability, that for this reason the symbol was laid aside. As it is, this instance is to be held a redelivery, or a double version, with the same allegory, while there is a partial development of a second.

What is to be regarded as the first regularly con-

structed symbolic prophecy in sacred writ exhibits the form of a double allegory. The earliest specimen of the art, that which, in respect of antiquity, stands at the head of the list, and is the forerunner of successors extending through a long series of ages, exhibits the double form. The antiquity of this example, as well as of another, to which reference will immediately be made, is important, inasmuch as it shows that duplication is a fundamental principle, and not a mere after-development of the art. We refer to the prophecy delivered to the youthful Joseph, regarding his future greatness. Joseph tells to his brethren his first dream thus :

“For behold, we were binding sheaves in the field, and lo, my sheaf arose, and also stood upright ; and behold, your sheaves stood round about, and made obeisance to my sheaf.”—Gen. xxxvii. 7.

He dreams a second dream, and relates it thus :

“Behold, I have dreamed a dream more : and behold, the sun and the moon and the eleven stars made obeisance to me.”—v. 9.

Here, in the two allegories, with a slight addition in the second, *one* prediction is delivered, viz., that of Joseph’s exaltation in worldly rank above his kindred. It forms a very neat and compact specimen of the double allegory ; in the first version of it, the sheaves of corn do obeisance to Joseph’s sheaf ; in the second, the sun, the moon, and the eleven stars, perform to him obeisance. It is one prophecy delivered in two sets of symbols, which have a totally

different first sense, but of which the second sense is precisely the same.

The above examples, which comprehend almost the whole of the fully developed and regularly constructed symbolic prophecies of the Old Testament, with two exceptions, one of which enforces the rule, and which will both be considered presently, may be regarded as sufficient to establish the conclusion, that the *normal* form of a symbolic prophecy is *two first representations bearing one second sense*. If the prophecy of the four chariots of Zechariah be regarded as constructed in the single form, it will simply be an exception to the rule. The prophecy of Daniel, ch. viii., is necessarily excluded from the operation of the law, for a special reason, which will be stated immediately.

But the following prediction, which, on account of its very important bearing on the law, we have reserved to the end of the catalogue, is not only an eminent example of its operation, but it may be regarded as laying down the law itself while it states the reasons for it. There is thus the law established by a series of precedents, and there is also a distinct enunciation and promulgation of it. The prediction in question, is that delivered to Pharaoh, concerning the seven years' famine in Egypt. It is delivered in two dream-allegories to Pharaoh. The Egyptian king relates the first thus :

“In my dream, behold, I stood upon the bank of the river : And behold, there came up out of the river seven kine, fat-fleshed, and well-favoured ; and they

fed in a meadow: And behold, seven other kine came up after them, poor, and very ill-favoured, and lean-fleshed, such as I never saw in all the land of Egypt for badness: And the lean and the ill-favoured kine did eat up the first seven fat kine: And when they had eaten them up, it could not be known that they had eaten them; but they were still ill-favoured, as at the beginning. So I awoke.”—Gen. xli. 17–21.

He relates the second thus :

“ And I saw in my dream, and behold, seven ears came up in one stalk, full and good: And behold, seven ears, withered, thin, and blasted with the east wind, sprung up after them: And the thin ears devoured the seven good ears.”—vs. 22–24.

Upon hearing this account of his dreams, “ Joseph said unto Pharaoh, The dream of Pharaoh is one,” that is, as is plainly the meaning, the two dreams of Pharaoh have one second or real sense, and constitute one divine revelation. The sense is very evidently this. But what follows has a most important bearing upon the subject in hand: “ God hath showed Pharaoh what he is about to do.” The connection of the words plainly shows the meaning to be, that a double representation with one sense, is *a sign of a divine communication*. This, however, is still more plainly stated in the words, with which Joseph concludes his interpretation of this twofold allegory, submitted to the mental eye of Pharaoh, where a farther reason for the *doubleness* is added. He there says: “ And for that the dream was doubled unto Pharaoh

twice ; it is because the thing is established by God, and God will shortly bring it to pass.”—v. 32. The two statements lay down the law upon the subject in terms which appear to be very express, that the *doubleness* of symbolical representation is a *sign* of two things, which are, first, the certainty of the events predicted happening ; and, secondly, their shortly happening. The latter element, indeed, that of the *speediness of the fulfilment*, is not insisted on, since it is but once mentioned ; the certainty that the prediction will be fulfilled is insisted on. It is singly stated in the first instance ; it is re-stated, and it is evidently the main thing prefigured, by the sign of reduplication. Now, as it must be held, that all the predictions of God are certain of being fulfilled, it follows that the full and perfect form of a symbolic prophecy is the double form, since this form is the *sign of certainty*. It follows evidently, also, that a symbolic prophecy, delivered in the single form, wants the sign of a divine communication. Had the above prophecy been delivered to Pharaoh in the form of a single allegory, it is plain that Joseph could not have said, “ God hath showed Pharaoh what he is about to do,” since he grounds this statement upon the doubleness of the dream. Doubleness of representation is asserted to be the sign of two qualities in a prediction, certainty and speediness of fulfilment. No prediction of God can want the former ; it may, however, want the latter. In this case, but in this case alone, the sign would evidently be inappropriate and out of place. Here its absence may not only be

regarded as justifiable, but it may be looked upon as demanded, on the ground that the prophecy does not contain one of the two things of which “doubleness” is the sign, to wit, *speediness of fulfilment*.

There is but one symbolic prediction of Scripture, the fulfilment of which is referred to a distant date. This is that which appears in Daniel, ch. viii. With regard to this, the interpreting angel, at various points, insists that it shall be late in the accomplishment. This prediction exhibits no trace of double representation. It is delivered strictly in the form of a single allegory. It is true, it is re-delivered in chaps. xi. and xii., but it is not couched there in the allegoric form; there is no double allegoric representation of it, which alone could give it the character of a reduplicated allegory.

The absence here of the second allegory is sufficiently accounted for, by the reason that the prophecy is “for many days,” while doubleness, that is, as must be understood, doubleness in the allegorical representation, is stated by Joseph to be a sign of events that will shortly come to pass. It might have doubleness, indeed, on the ground of its being the sign of certainty of fulfilment; but it is clear it is better without it, in order to preserve the perspicuity of the sign.

The law is thus expressly stated, and the operation of it is proved by many examples. We find that almost all the symbolic prophecies bear that sign, of being communications from God, which lies in the doubleness of representation. The duplication, how-

ever, is a sign of speediness as well as certainty of fulfilment. There is a manifest confirmation of the law in this respect also, in the very exception, inasmuch as the single symbolic prophecy of Scripture, which bears on the record the affirmation that the fulfilment will be late, and "at the time of the end," v. 17, is destitute of the feature of reduplication.

It may be considered a legitimate conclusion from the above that every regularly constructed symbolic prophecy will manifest reduplication and display a double allegory, provided it be free from the statement that it will be late of fulfilment. It may, indeed, be late of fulfilment, but it ought to be free from a statement to this effect, in which case the reduplication in it will be solely the sign of certainty. It may be regarded as certain that if it contains the affirmation in it that the events will shortly come to pass, it will bear the sign of this feature of its events, which is reduplication. If it wants the presence of this sign, it is plainly imperfect in form.

But the Revelation is a regularly constructed symbolic prophecy, and, as is universally admitted, is the highest specimen of the art of writing to which it belongs. The events of which it predicts are "certainly established by God," and it is affirmed of them with frequent repetition, that they will "shortly come to pass," (i. 1, 3,) etc. It is the only prophecy, with the exception of the above, which enunciated the reasons of the law, that makes a formal statement in regard to the events shortly coming to pass. It thus contains in the highest degree the two

qualities, of which doubleness is the sign. Can it be held that it contains the two things signified, and that it is destitute of the sign itself? This is an inference which cannot be made. The unity of design in form, as well as in subject, which is known to prevail, and which must prevail in symbolic composition, forbids the supposition that a fundamental law is contravened, and that the signification of a sign, which is well established, is overthrown. A conclusion so ruinous to the consistency and intelligibility of symbolic composition cannot be held. As a prophecy, the Revelation is more addicted to forms than all the others, as is universally admitted. But the forms which it observes are those of symbolic Scripture, among which the reduplication of the allegory holds not only a prominent place, but the highest place of all.

It is a legitimate, nay, a necessary conclusion, then, that the prophecy of John bears that signet of divinity attached to it, which consists in the duplication of the allegory, and that, the events predicted in it being such as will shortly come to pass, it has the authoritative sign of this quality of its events, which sign is *reduplication*. If the Revelation does not deliver a double allegory, it clearly is not only *imperfect*, but positively *anomalous* in form. This is a conclusion not to be drawn.

CHAPTER X.

THE LAW OF THE QUATERNAL STRUCTURE, OR THE FOURFOLD FORM.

THE symbolic prophets construct their allegories with a group of four figures, or with four agents or actors in their plot, which plot, although in the Revelation complicated, is, for the most part, a simple one. This is a nearly universal feature of symbolic composition. It is not of essential moment to know the *rationale* of it; it may be held sufficient to recognize the fact of its existence. The reason, however, on which it is grounded, appears to be the following:

The natural heaven stands in symbolic conception for what is called, to use an expression borrowed from its own style of representation, the *political firmament*. The winds, the moving forces in the natural heaven, are four in number, as they were reckoned by the Hebrews. Now as the natural heaven has four agents, for the winds are its agents, it is only maintaining the consistency of the image to represent the political heaven with four active powers in it. This fourfold division of the powers of the natural heavens is, without doubt, the funda-

mental fact upon which the quaternary structure of the prophetic allegory is based.

In Zechariah, ch. vi., we find a direct reference to the winds in this sense of agents, not, however, in the natural but in the political world. In his prediction of the Four Chariots, ch. vi., which unquestionably represent the four great world-empires of Daniel, the angel interpreting the chariots by another symbol, says: "These are the four spirits (*i. e.*, winds, for the Hebrew word רִיחַ signifies either 'wind' or 'spirit,' and the sense here certainly requires winds) of the heaven which go forth from standing before the Lord of all the earth," that is in effect, for the meaning can be nothing else; these are the four dominions of the political world which exist under the providence of God and fulfil his purposes, even as the winds move and blow upon the earth. It is a matter well worthy of attention that the same symbol which is employed to *close* this prophecy of Zechariah is employed to *open* the precisely corresponding one of Daniel, ch. vii. This prophet says: "I saw in my vision by night, and behold the four winds of the heaven strove upon the great sea. And four great beasts came up from the sea, diverse one from another," vs. 1, 2. The two prophecies thus describe, in so far as the symbol is concerned, a perfect circle, the one prophecy commencing and the other terminating with the same symbol, which correspondence, on the ground of that unity of conception which pervades symbolic composition, may justly be held to be evidence of their unity in subject. This circle,

which is thus performed by the common symbol, may also be held to enclose and to consecrate *four*, the central point in the representation, as the special number of *dominion*, since this is the subject here in hand. There can be little doubt, indeed, that one, if not the sole reason, for this association, which is a very marked one throughout Scripture, of "four" with dominion, lies in the fact, that the *winds* of the heaven are *four*.

Daniel casts his two prophecies or rather his double prophecy of the Four Empires in the fourfold form, chs. ii. and vii. It cannot be said that this quaternal structure which he has given to it, rests on the fact that the empires are four. The number of the dominions is in truth five. Yet he constructs his prophecy with a four-fold group in it, and he keeps the fifth dominion separate and distinct from the *four*. He thus preserves the quaternal form. It cannot be said that this disposition of his subject is made for the reason that the fifth dominion is of a different character from the preceding four; that it is the kingdom of God, while the four are world-dominions. John, who is also a prophet of God, and with whom this reason, had it really existed, must have weighed, represents dominions that are antagonistic and hostile to the Kingdom of God with the very same kind of symbols and combined with it in the same group. Thus he represents the false ecclesiastical dominion of his book by a *whore*, the true church by a *woman*, the false church by a false *prophet*, the true church by two *witnesses*, the false church by a two-horned wild

beast, the true church by a *lamb*, the false church by the city *Babylon*, the true church by the *New Jerusalem*, and the kingdom of God triumphant, claiming and achieving universal temporal authority on earth, in accordance with Dan. vii. 27, by a *horseman* on a white horse ; he gains a complete victory over three enemies, whom he casts into a lake of fire ; these are represented by the second, third, and fourth *horsemen*, and by the *dragon*, *beast*, and false *prophet*. It is evident, then, that John mixes up the kingdom of God with the world-dominions. It thus appears that Daniel's modelling his prophecy in the fourfold form cannot arise from the fact that his dominions are four, for they are really five. Yet he so manages his representation of the five by placing the fifth, which he does not even name the *fifth*, externally to the fourfold group, that he preserves in effect the fourfold structure of his prophecy. We can hardly regard this handling of his subject in any other light than as evidence that the fourfold is the normal form of representing the subject. The structure of his prophecy, as we find it, appears totally inexplicable, except on the ground of a rigid adherence on his part to the quaternal as the normal mode of representation.

Zechariah, however, gives a more striking exemplification of Quaternal Structure in his prophecy, ch. vi., above referred to, and which we have every reason to regard as delivering the same prediction as that of Daniel just considered. He constructs his prediction in such a way that not a breath of sus-

picion can be cast on the purity of its quaternal form. He confines his allegory to four chariots, and predicts solely of the four great world-empires. He excludes the kingdom of God from the representation which he here makes altogether, although he predicts largely of this kingdom in other places. Why does he leave it out of the representation here? It will be difficult to find any other reason for his doing this, and it is to be presumed that he had a reason, except that the fourfold is the normal form of representation.

In the double allegory which Zechariah delivers in ch. i., he displays the quaternal form twice over, although there appears to be no other reason for his adoption of this form except that it is the normal one. It is true, that in the first allegory the horses are not enumerated, and their number can only be inferred. Still, the conclusion is a legitimate one, that the quaternal number is preserved here also, since in the second copy of the prediction which he delivers below it is found. We shall not, for this reason, however, found any argument upon it. But in the second allegory which follows, we find the fourfold structure in a distinct form accompanied by the reduplication of it. The political power hostile to the kingdom of God is represented by *four horns*, and the Jewish nation by *four carpenters*, and the one quaternary is placed in opposition to the other, the first representing the enemy of the kingdom of God oppressing it, by endeavoring to prevent the restoration of the Jews, as the interpretation clearly shows, v. 19, and the second representing this kingdom triumphing over the hostility.

What reason can there be here for determining the representation of the hostile power as *fourfold*, and the Jewish nation as *fourfold*, except that which is founded in the prevalence of the law of the quaternary? The quaternary, it is true, is a double one, but this results from the nature of the prediction. The dominions of which the prophet had to predict were two in number. Had he represented these in a single form, he would have violated the law of the quaternary structure; had he represented each of them by the number 2, he would have still broken it; by representing them by 4, he preserves the quaternary principle entire and unbroken. The operation of the law, then, is, in this prophecy, not only very distinctly perceptible, but, as it appears, its influence has actually *wrested* the representation into the quaternary form.

The prophecy of Daniel, ch. viii., exhibits a double quaternary likewise. The symbols here are *eight* horns, which are thus made up, 2 horns upon the ram, 1 upon the he-goat, 4 which spring up out of it, and a little one which makes the eighth. It can hardly be said that the subject has determined this number; we are much rather justified in saying, that the *number*, on the ground of its prevalence, has determined the *subject*, and that the dominions predicted of are eight, because eight forms a double quaternary.

A glance thrown upon the Revelation will be sufficient to discover the prevalence of the quaternary in it. Thus the four living creatures call upon the prophet to "Come and see" four horsemen, ch. vi.

As these are the only representations which he is specially invited to "Come and see," there is strong evidence derived from this circumstance, that these horsemen constitute the fourfold group of the whole prophecy. In chs. xii. and xiii. there is a second fourfold group which, on the ground of the omission of the special formula of invitation, as well as the identity of the second sense, is to be held a duplicate group to the above. There is thus a double portraiture with four in each. Again, the plan or plot of the prophetic piece shows likewise four actors in it. Three enemies, during the course of it, oppress the future victor; and three enemies against one are "gathered together to the battle of that great day of God Almighty." The final catastrophe, as well as the opening and the course of the prophecy, manifests a fourfold group. The prophecy opens with a horseman on a white horse, with three horsemen, who are to be presumed to be his antagonists, ch. vi.; it closes with a horseman on a white horse, casting a beast, false prophet, ch. xix. 20, and a dragon, ch. xx. 10, into a lake of fire, which three, both on the ground of unity of design and identity in the second sense, are to be held symbols synonymous with the three horsemen with which the conqueror is associated at the commencement.

The above instances comprise all the larger and fully developed specimens of symbolic painting.

The contemplation of these symbolical pictures shows that the disposition of the subject in a group of four is a law of the prophetic allegory, which is of

universal observance, and which is not departed from unless it be to double the quaternary, which is only to exemplify the principle of representation in another way.

The presentation of the subject, then, in a *four-fold group*, is evidently a fundamental and established law of symbolical composition, as manifestly appears from the rigid adherence of the prophets to this form of representation. The number **FOUR** sways and determines the symbolic prophet in the arrangement of his materials and the structure of his piece, to such an extent, that he never departs from it.

CHAPTER XI.

THE DOUBLE ALLEGORY OF THE REVELATION, EXHIBITING UNITY OF DESIGN AND QUATERNAL STRUCTURE.

It will be out of place to submit here any part of that proof which, as we conceive, demonstrates that the Revelation contains a *double allegory*, that is, two first representations developing the same subject in the second sense, or, in other words, two versions of the same subject, which is here a prophecy, each of which versions is couched in different but strictly synonymous symbols. This belongs to a different branch of the subject, which would require to be treated of in a separate volume.

At present, we confine ourselves to a plain statement of the twofold allegory.

Nevertheless, we found upon the *simplicity* of the representation itself in the double form as a strong reason in favor of the reality of the double version. It may justly be regarded as a thing impossible to occur that, in any allegory, but more especially in any symbolic allegory, two first representations should be educible, distinguished in either by at once uniformity and simplicity of design, which representations are yet *not* reduplications of each other. It

may reasonably be held impossible that a phenomenon such as this can ever occur. If the present statement then exhibits a double representation or a twofold allegory, displaying at once simplicity and identity of plan and design in either form, the manifestation of those features may justly be held to be evidence that the representations displaying the same design contain the same sense. We leave out of view at present the fact that the two sets of symbols into which the analysis of the prophecy resolves it, discover, when tested by hieroglyphic interpretations, a perfect identity of signification. This identity would be evidence of reduplication were there no plan, for if two sets of signs are synonymous, the communication which they make is certainly doubled. But there is a plan developed *twice over* which, if there be not reduplication, may justly be regarded as a phenomenon such as in a work of the length, complexity, and intricacy of the Revelation cannot be conceived to occur. The *existence*, then, in an allegorical composition of *one* plan *twice* developed is, in itself, evidence of the DOUBLE ALLEGORY. It may also be added that the circumstance that a plan is found *twice developed* is evidence that there is in truth such a plan itself, since it is hardly possible to conceive that there should be two plans which are the same, and which yet do not exist. If one plan is found in a book, it is much, and the *discovery* of it is strong evidence for its truth, since a satisfactory plan for a book can hardly be *invented*. But if *two plans*, which are the *same*, are found in it, the evidence in favor of the reality

of this plan is infinitely more than doubled. One fair plan might possibly be educible, but the discovery of two such plans may justly be held a thing altogether impossible. But the evidence will be rendered even still higher if there be ground to presume, as is the case with the Revelation, that the author does really give two plans. The evidence will be farther heightened if we add that unity of design and the quaternal structure must be found displayed in both the plans. The discovery of a plan, then, is an evidence of its existence, since a plan can hardly be invented. But the discovery of *two plans which are the same* for one work, more especially with the conditions above-stated attached to them, may be regarded as demonstrative evidence for the *reality* of this double plan, since it must be held as sheerly impossible to *invent* it.

Another reason for the double allegory we shall premise before proceeding to the statement of it.

The prophecy of the Revelation is delivered, as we assume, which may be very safely done, in ONE SEVEN-SEALED BOOK, the pictures in which, which sometimes pass from the purely pictorial state into the form of representations acted before the mind of the prophet, constitute the predictions. This *containment* of it in one Seven-Sealed Book clearly evidences its *unity*. But in the exhibition of the pictures of this book there is a division: a "silence about the space of half an hour," ch. viii. 1, divides the pictorial representations, which come under the seventh seal, from those of the six preceding ones. Here,

then, is a *division* in that which is *one*, which is impossible. Impossible it is on any other supposition, excepting that the one set of representations are reduplications, thus identical and thus *one* with the other. This is an evidence for a double allegory which it will be difficult to set aside. The prophecy is represented as *one* and also as *divided* and *twofold*, there being *one division* in it, two things which are inconsistent with each other, absurd and impossible. But there is neither inconsistency nor impossibility on the theory of A DOUBLE ALLEGORY. The double allegory thus solves an inconsistency and impossibility which must be solved. It alone does this, for there is plainly no other supposition that can do it. This is a feature very much in favor of the double allegory.

The prophecy then is delivered, in consonance with the reason just stated, in two allegories, each bearing the same second sense and each making the same revelation, one of which allegories precedes, while the other follows the "silence in heaven about the space of half an hour," which silence divides not the prophecy, it being one, but simply the representations of it, making these representations, and not the prophecy, which is *one*, twofold.

Let us examine the two allegories thus disposed, as they are before and after "the silence," and endeavor to perceive that identity which there is ground to conceive exists, or rather let us endeavor to discover if there be any difference between them. This will be difficult.

However, before entering on the analysis of the

first allegory, we shall first note a peculiar feature it exhibits. This peculiar feature it has, and which distinguishes it from the second allegory, is the introduction of four principal figures in it, by the Four Living creatures who call upon John to "come and see" these figures. As this is a formulary which is visible nowhere else in the book, the conclusion naturally to be drawn is, that the whole subject of the prophecy is here developed, and that all the other pictures which John is not called upon to "come and see" bear a subordinate relation to these. Else why is the prophet called upon to look upon these pictures, and not the others? After "the silence," there is a second fourfold group, ch. xii.-xiii., which John is not called upon to look at. For what reason? and there must be some reason. We are not only authorized, but we are called upon by every sound principle of hermeneutics, to suppose there is. It will be difficult to find any other reason, except that the second group is a reduplication of the first. This sufficiently accounts for it that the formula which is used in the one case is in the other omitted. It is particularly to be observed that, while in the interpretation of an allegory no stress ought to be laid on mere phraseology, it is different where *objects* or *actions* are described. These, and not the words (the words are only valuable as they indicate these), are the true signs of the allegory. Just as in the interpretation of a writing, we are not at liberty to assume that a word is meaningless, neither is it allowable, or rather it is much less allowable, in the interpretation of an allegory to as-

sume that an action is without meaning, since an action, unlike a word, is a cumbrous sign which cannot with justice be held as employed without a purpose. Here is an action, an important action, performed by a highly important symbol. It has a meaning. What is it? It will be very difficult to find any other meaning except that the introduction of the whole subject of the prophecy is here made by the four living creatures. Accordingly, the second quaternary group in chs. vii. and xiii., consisting of the Woman, the Dragon, and the Two Beasts, must be held to be reduplications of this group, since the whole subject of the prophecy is developed by the four living creatures.

The first four seals of the Seven-Sealed Book, as they are opened in order by the Lamb, display to the eyes of the prophet a fourfold group of Four Horsemen. The two remaining seals, the fifth and sixth, describe simply events. There are, accordingly, no more than four figures exhibited before "the silence," that is, in the first allegory, which figures are the Four Horsemen. What is the plot or design developed in it? Every allegory has, as has been shown, necessarily one such.

The first Horseman, the rider upon the White Horse, is described as a conqueror. It follows the other three are the combatants whom he conquers, for otherwise there were no design in the representation at all, which is absurd and impossible. But the victorious Horseman of the group is a conqueror in the highest degree, for it is said of him that he goes

forth "conquering and to conquer," which is a Hebrew idiom for conquering eminently, the phraseology expressing simply the Hebrew superlative form. It is a rational conclusion that this victor, who is described as a victor in the highest degree, not only overcomes, but that he *extirpates* the three combatants with which he is associated. This is the more to be held, since the first allegory ends with a scene representing not only victory, which, on the ground of unity of design, must be held to be his victory, but perfect and everlasting peace and security, which presupposes the destruction of all his enemies, ch. vii. 9-17.

Such is the fourfold group introduced by the four living creatures, and the interpretation which is at once naturally and rationally to be formed of the exhibition made of them. The first four seals, then, simply contain a representation of four *agents* or actors, of whom one is a victor, from which circumstance a contest is to be inferred.

The two following seals describe *events*. A regard to design, which the interpreter is not only authorized but always under obligation to assume in the work he interprets, necessitates the conclusion that these events bear reference to the fourfold group which the prophet has just described. If not, the actors are described without events, which is plainly absurd and an inference not to be drawn. Accordingly, the conclusion is a necessary one, that the events of these two seals are the events in which the actors above-described are concerned.

The fifth seal exhibits a scene of oppression, but it is an oppression which is to be avenged, and is to end in victory, for of the oppressed, it is said, "White robes (the emblems of victory, for the proper symbolic force of *white* throughout the book is *victory*) were given unto every one of them; and it was said unto them, that they should rest yet for a little season, until their fellow-servants also, and their brethren, that should be killed as they were, should be fulfilled." Ch. vi. 11. That the church militant is described under this seal, there can be no doubt. But we have nothing to do at present with the second sense. We are restricted to the first representation. Here is a representation of the oppressed, described as "the souls of them that were slain," clothed with white robes, emblems of future victory, and whose cause is to be avenged. Who can these be, but those for whom the Conquering Horseman stands? They cannot be the conquered, for they are destined to ultimate victory. They cannot be other conquerors, for such a supposition conflicts with unity of design in the prophetic piece. They are, accordingly, the final Conqueror; and his oppression for a season, which is stated to be limited, (v. 11,) and which in the second allegory is defined to be 1260 symbolical days, is here represented. Now every victory presupposes a combat, and to every combat there are necessarily two sides. Accordingly, to the full development of the subject, as displayed in the first four seals, there is necessary the representation of the temporary defeat of the final Conqueror. That the

subject is a combat, appears, as has been stated, from the fact that Four Horsemen are described, one of whom is a victor. An exhibition of the contest under this aspect of the temporary depression of the final Conqueror, appears to be absolutely requisite to the real development of the subject, which is a contest.

It is certain, that in no other way can the combat, which is not described in the first four seals, be at all portrayed, either with a regard to consistency or harmony of design. In keeping with neither, can the prophet bring the Four Horsemen a second time on the scene of representation. This would have the effect of making the representation ushered in by the Four Living-creatures an imperfect one. But the contest is not developed in the First Four Seals; it is merely indicated. It has, therefore, still to be developed, for if not, then is the exhibition of the Four Horsemen, and the victory of the first, a mere idle pageant, which cannot be supposed. This development is made in the fifth seal, to the extent of showing one phase of the contest. The battle is described as going against the final conqueror, and he is oppressed for a season by his adversaries, who triumph over him, and trample him under foot. But though laboring under a defeat, he is assured of ultimate victory. Such is the force of the representation of the fifth seal.

But in the following seal a reversal takes place in the respective position of the belligerents, and the contest exhibits a very different phase. This seal opens with an exhibition of vengeance :

“The kings of the earth, and the great men, and the rich men, and the chief captains, and the mighty men, and every bondman, and every freeman, hid themselves in the dens and in the rocks of the mountains; and said to the mountains and rocks, Fall on us, and hide us from the face of him that sitteth on the throne, and from the wrath of the Lamb.”—Rev. vi. 15, 16.

What vengeance is this? Unquestionably that which was promised under the previous seal. But it is final vengeance, for *the great day* of his wrath is come, v. 17. Whose wrath? Undoubtedly that of the Conqueror, who is now going forth “conquering and to conquer.” A regard to unity of design in the composition, which the interpreter is not permitted to violate, as well, it may be added, as a regard to design, connection, and sense in the composition at all, demands this conclusion.

The two seals taken together, then, as they ought to be, develop that combat and victory which is the subject really inherent, although not developed, in the exhibition of Four Horsemen, one of which is a Victor. The first four seals, which simply place a group of combatants on the canvas, are incomplete and unfinished representations, without the presence of the fifth and sixth seals; these last are equally incomplete and unfinished, without the presence of the first. The whole, taken together, alone form a complete composition.

But this victory of the Conqueror has a phase different from the avenging aspect it displays in

respect of his adversaries. This is represented in the remaining part of the seal.

We have thus far seen the Conqueror marshalled with his Four Antagonists in the First Four Seals. We have seen him pass through a temporary defeat in the Fifth Seal, and we have seen him taking vengeance on his adversaries and achieving his victory in the opening vision of the Sixth Seal. A tempest is the image employed to represent this consummation. Terrible is this victory to his adversaries, but it has another and a more gracious side, which is presented in the second vision of the same seal. A multitude, which is expressed by 12 multiplied into 12 in thousands—therefore a vast multitude—is sealed, that is, is unharmed, by the strokes delivered in the achievement of this victory, and is redeemed and saved by it. The great day of the wrath of the Lamb has come, as is said in v. 17 of the preceding chapter, but a mighty multitude is sealed, so that the fury of his avenging power passes over them unscathed. The representation here is similar in strain with that expressed in the following passage of Isaiah :

“Come, my people, enter thou into thy chambers, and shut thy doors about thee: hide thyself as it were for a little moment, until the indignation be overpast. For, behold, the Lord cometh out of his place to punish the inhabitants of the earth for their iniquity: the earth also shall disclose her blood, and shall no more cover her slain.”—ch. xxvi. 20, 21.

“In that day the Lord, with his sore, and great,

and strong sword, shall punish leviathan the piercing serpent, even leviathan that crooked serpent; and he shall slay the dragon that is in the sea. In that day sing ye unto her, A vineyard of red wine. I the Lord do keep it; I will water it every moment: lest any hurt it, I will keep it night and day. Fury is not in me: who would set the briers and thorns against me in battle? I would go through them, I would burn them together. Or let him take hold of my strength, that he may make peace with me; and he shall make peace with me. He shall cause them that come of Jacob to take root: Israel shall blossom and bud, and fill the face of the world with fruit."—ch. xxvii. 1–6.

The third vision, ch. vii. 8–17, represents the peace, security, and felicity, described in the above glowing language of the figurative prophet, which prevail in the territories of the great Conqueror, after all his enemies are destroyed. The white robes of the multitude, and the palms, emblems of victory, in their hands, forcibly recall to the mind the victory represented under the First Seal, which is now to be regarded as won. Here the first allegory ends, and it displays, so far as its structure and composition is concerned, all that can be demanded in the first version of a symbolic prophecy; it displays unity of design and the quaternary structure.

It is here worthy of observation that it is a matter of no essential moment that the imagery is changed, that the temporary depression of the victor is depicted under the form of a *sacrifice*, and his vengeance taken

on his adversaries under the form of a *tempest*. Such a change of imagery is common in symbolical composition, and cannot be held as making any compromise whatever of its unity of idea or of design. This rapid transition from one to another and different image still representing the same idea, is a marked feature of the Revelation. It is a characteristic of the prophet to disregard the connection of imagery entirely. An equally abrupt and disconnected transition from one to another image, as is here displayed, occurs for example in the symbol, the False Prophet. The False Prophet is nowhere in the book described, and yet he is cast into the Lake of Fire which, if he is not elsewhere described, is absurd, and is evidence that he is described under some other symbol; on the other hand, the Harlot and the Two-horned Beast are fully described as enemies of the Conqueror, and yet they are not cast into the Lake of Fire, which, if they are not thrown into it in another form, is equally absurd. It is evident that the three symbols are perfectly synonymous. The prophet, however, passes rapidly from the one to the other without the slightest intimation of change. Hence the False Prophet is with perfect consistency represented as punished and destroyed by being cast into the Lake of Fire, but then he has been fully depicted and a full length portraiture of his character and doings has been rendered under the synonymous symbols of the Whore and the Two-horned Beast. These two latter, also, have justice executed upon them, for they are cast into the Lake of Fire under the form of the False

Prophet. A transition from one image to another is not any infringement of unity of idea or of design. If synonymous words are permitted in the case of common language, why not synonymous hieroglyphic signs in a symbolic writing? If the synonymes do not destroy the unity in the one case, neither do they in the other. It is of great importance to note, that the symbolic prophets by no means make it a principle of their writing to preserve this kind of unity, which is a mere unity in expression, because by looking for it and calculating on it we are apt to be misled. Probably the most of commentators have been misled by this very circumstance, else it is not very easy to see why they should have so much neglected and disregarded unity of design in the composition they were interpreting as they have done. Seeing the prophet passing rapidly from one image to another, they appear to have fancied that he was following no design at all. Nearly all the interpretations which have been rendered of the first six seals, and they are very many, for no part of the book has been subject to such a variety, have been grounded on a total ignoring on the part of commentators of all design here. Neither the introduction by the living creatures nor the disposition of the seals one to another have been held to afford evidence of design in the composition. Seeing the prophet pass from a contest, or at least from that which indicates a contest, to a sacrifice, and from a sacrifice to a tempest, they, as it appears, have supposed that the apostle had cast away the wings of the symbolic prophet altogether, without which he

never could raise himself from the ground and outstrip, as he does, the flight of time, and that he is treading the mere pedestrian pathway of the annalist who follows no design at all, except that which the mere position of his facts in the order of time furnish. Nothing, accordingly, can be more indefinite, not to say jejune and absurd, as they mostly are, than the applications made of these seals. Commentators begin in a certain indolent and indifferent manner, and apply them to such events, which are of a very various and piebald character, as are nearest hand the time of the prophet, regarding no design at all in the disposition of the symbolical pictures excepting that of the annalist. But the arrangement of the annalist is not his but that of the facts themselves, and such as cannot be held worthy of the name of design. According to the *chronicle* principle of arrangement, the first seal comes first, the second, second, the third, third, and so on to the seventh. The Trumpets then follow, but these and the remainder of the prophecy cannot be disposed of by this principle. It is, accordingly, good for nothing, for it breaks down and leaves the interpreter at a stand still ere he is half through with the book. That the prophet *prefers* the order of time and that he has arranged some parts of his book upon this principle, as for example the Trumpets and the Vials, is a reasonable supposition, and is one supported by evidence, the evidence of a really satisfactory application of these symbols. But that he is guided by no other principle of arrangement excepting this, is impossible, because there

is in such a simple principle of arrangement nothing worthy of the name of design. But without design John is no symbolic prophet, and without a design which is profound, his long and complex prophecy were destitute of all definite meaning, and in every proper sense of the word unintelligible.

The ignoring of design in the interpretation is an error of the first magnitude. Design, however, has here been entirely ignored, for the plan of the annalist can never be held to be a design for an allegory. This circumstance accounts for the unsatisfactoriness of all the interpretations rendered of this part of the book. It is design which gives to the pictures of the prophet their fixed and definite meaning. If the prophet writes without design, his pictures, which are for the most part general, can have no real sense. If the interpreter explains without the apprehension of this design, his interpretation can have no value, for rival interpretations will follow his in swift succession. But design here has not been apprehended, hence this part of the book cannot be said to have been interpreted. But it is no evidence of the want of design that it has not been apprehended. Nor is it any evidence of the want of design that the design does not lie in the connection of the imagery. The prophet himself furnishes us with evidence that his design lies deeper than this mere superficiality; for this were nothing more than a design in mere expression; the design which he follows is not a design manifesting itself in the mere *vehicle of expression*. There being no design in this latter respect in the

First Six Seals, as is apparent, it must be that other and more recondite design which he follows—the design in the subject. The case stands thus: He must manifest design, in order to be intelligible, either in subject or in expression. It is not his principle to manifest it in expression nor does he do it here, in expression, as is evident: the conclusion follows, he must manifest it in subject, since he must do it in one way or the other. It will be difficult, we believe, to discover any other design in the subject than that which has been above stated, and when we reject, as the prophet intimates we should reject, the mere concatenation of the imagery, it is very plainly discoverable, and it is a design which the expression itself develops with sufficient clearness, provided the due bearings of the symbolical pictures one on the other are sufficiently regarded.

The very fact itself that in the interpretation of the First Six Seals there has existed such endless variety and such uncertainty, naturally inclines the mind to the supposition that there has been a fatal error committed in the interpretation of this part of the book. The assumption, very unwarrantably made, that the prophet follows no deeper design than that of the mere annalist, and, as a consequence, that this part of the book is merely the commencement and not the *whole first version* of his prophecy, form together a combined error of such gigantic magnitude as is perfectly sufficient to account for the *total* failure of the interpretation of these Seals.

A pause intervenes between the first and second

allegories, or the first and second versions. "A silence in heaven about the space of half an hour," ch. viii. 1, takes place, during which all representation is suspended. This silence is full of significance.

Before we enter on the consideration of the second allegory, divided from the first by this pause, it may be requisite to make a single preliminary observation. We have already taken notice of one feature which serves wisely without doubt to cloud and to conceal the prophet's design. This is the *change* of imagery. The practice of this change is in unison with the spirit of his writing, and eminently subserves the main object of it. It is dark, enigmatical, cryptogrammic; its professed object is to *conceal* the meaning. The prophet, with this object in view, inverts the words of ordinary language and uses them, attaching totally different senses to them. This he does to conceal the meaning of his *language*. He employs a change of imagery, as we have seen, and it is a very effectual method to conceal his *design*. If he preserved the same image throughout, his design would be very easily apparent; but he does not do this; he changes his imagery perpetually, and thus waylays his reader, or rather his searcher, in the pursuit, not insidiously but wisely, and tasks his utmost intellectual efforts to follow him. No sooner has the latter approached him, it may be, in one image, than the prophet has abandoned it and has taken up a totally different one, so that the connection of one part of his plan with another is apparently dissolved, and the thread of his design is made nearly undiscoverable. This is doubt-

less perplexing, but he warns him that this is his method of writing: he stirs him up to the exercise of wisdom, chs. viii. 18, xvii. 9, to find out his real meaning, while, moreover, a blessing is specially attached to "him that keepeth the sayings of the prophecy of this book," ch. xxii. 9, which, from the professedly enigmatical character, may reasonably be held to have reference chiefly to the keeping of them before the mind for contemplation, meditation, and solution.

But the reduplication of the prophecy is evidently a condition in the representation which stands in open hostility with this design of his. The natural and necessary effect of reduplication is not at all to deepen and increase the enigma, but on the contrary, to resolve it. Let an enigma, no matter how profound and dark it may be, be only constructed in two different forms; let it be repeated with a change, it will plainly run by this duplication a much more than double risk of discovery and detection. By adopting reduplication then the prophet obviously imperils the secrecy of his prophecy. Reduplication is, however, the authoritative sign and pledge of a divine revelation of the future (Gen. xli. 32) in that symbolical language in which the prophet writes, and it accordingly behooves him not to withhold from his prophetic work the recognized and formal sign of its divine origin. This is one reason which may be regarded as imposing upon him the absolute necessity of reduplication. But at the same time that this feature endangers the *secrecy* it heightens in a pro-

portional degree the definiteness and the ultimate security of the meaning. This is an object of no small moment. These are two important purposes accomplished by it, which may be regarded as sufficiently powerful inducements to determine the prophet to reduplicate, no matter how hazardous it may be. We make no account here of the fact that reduplication is a law of his art. But there is need, more especially in a work of the length of his, of the utmost circumspection in the method of performing it.

We have already observed how his design has been veiled even in the first short version, by the change of imagery which he employs. The design nevertheless unfolds itself in symmetry. This exhibition of design he has made in the first version—we mean design in respect to the *arrangement* of his materials. It is accordingly sufficient for his whole work. If he has given the arrangement of his subject matter *once*, it is all that is requisite—perhaps more than can be demanded. This he has done. He has risked the discovery of the contents by boldly prefixing to his prophecy a Table of Contents, in which light the first version is to be viewed. And this risk he has run quite successfully, for his Table of Contents has not been discovered during the long and prying search of 1800 years. Indeed the very boldness of the design has been the pledge of success, for who would think of looking into one of the symbolic prophecies of Scripture, dark and enigmatical as they are, for that element of perspicuity and plainness, a *table of contents*! His very audaci-

ty has here saved him. But having provided his prophecy with this *instrument of order*, he is enabled to relax his order in his second version. Here he employs a departure from order to veil his design. He veils by it the design of reduplication; and he veils by it his whole design. He involves and perplexes the arrangement in such a manner as effectually to conceal the fact that reduplication exists. His first version is short and general, for it is simply a Table of Contents; his second version is long and full of matter: there is therefore no correspondence between the two copies in size. There is here then a cause at once of mystery and of plainness; of mystery, that the two versions are disproportionate; of plainness, that the one is an Index. He has thus made his prophecy mysterious by delivering it in two versions so disproportionately formed, that they appear as one; he has made it plain by prefixing to it a Table of Contents. He has thus eminently fulfilled the conditions of symbolic writing, which is designed to be at once *excessively dark* and *excessively clear*. There is a profound wisdom in this.

But, although the prophet has discarded design, in respect of the arrangement of his materials in the second version he has not rejected it to any such degree that it should form a complete medley and a chaos. Order still prevails in it, and may be said to be predominant in it. The Fourfold Group are not at the beginning indeed, and in their natural position, as in the first version; but they still occupy the central position in the piece, and they appear in the same

order and succession as in the first version. The judgments, which are in the sixth and last seal of the first version, are placed at the beginning of the second, which is an inversion of order; but these trumpets of judgment are blown in a regular succession, which is uninterrupted except by what may be regarded simply as the episode of ch. x.-xi. 14. The remainder of the second version contains nothing more than a recapitulation of the two final seals of the first version. The first four seals then are found in the centre of the second version; a portion of the sixth seal begins it, and the remainder of what is contained in the fifth and sixth seals is redelivered in that portion of the prophecy which follows ch. xiii. There is thus, after all, no great departure from the unity of arrangement.

But let it be supposed there was not a vestige of uniformity of arrangement discoverable between the first and second versions. If the analysis of the contents showed that the subject in both was the same, this in itself would justly be held to be conclusive evidence of the fact of reduplication. But when we analyze the multifarious materials of the second version, it is found that they resolve themselves into that which, in a less developed and more elementary form, is contained in the first.

Let us, as the prophet has done, depart from the order of arrangement, and begin the analysis with the Fourfold Group, which is introduced by the Four Living creatures, stands at the head of the first version, occupies the centre of the second, and which evi-

dently is the main and grand constituent of the whole prophecy. This group we perceive in chs. vii. and xiii. in the figures of the Woman, the Dragon, the Ten-horned and the Two-horned Beasts,—symbols correspondent in signification in the first sense they bear, and answering in order to the Four Horsemen of the first four seals. In the crown on the head of the Woman we recognize the crown of the Conqueror of the first seal: in her persecution and flight into the wilderness for 1260 days we perceive the reduplication of the representation made under the fifth seal, when the Conqueror sustains a temporary defeat. Her marriage, which is announced at the end of the book, ch. xxi. 2, 9, is but an exhibition under a new image of the victory of the combating and conquering Horseman, for a glorious marriage is to the pure and chaste Woman what victory is to the warlike and combating Horseman. Her blissful wedlock-state represented by the glory of the New Jerusalem, where the symbol, a *woman*, passes into the synonymous one of a *city*, is in every respect correspondent with the representation of the state of triumph and felicity in the dominions of the Conqueror described in ch. vii. 9–17. Tracing the history of the Woman, then, we find nothing but the Conqueror under another form. The same design is pursued, and the same idea is developed under both the symbols. But the identification may be still more closely made, through the medium of a symbol, which is combined with the Woman. This is her son. Here we again observe, that total disregard of the naturalness and the congruity of the repre-

sentation, which is not an infrequent characteristic of symbolic prophecy. It is equally unnatural and incongruous that a pure and chaste woman, which this woman is represented to be, should bear a son without marriage, as, for example, that ears of corn should devour other ears, Gen. xli. 24, or that horns apart from living animals should pursue carpenters. Zech. i. 19. Symbolic prophecy, scorns all such restraint and tramples down all such absurdities. It is a characteristic of the writing; the interpreter is only required to conform himself to it. But there is here nothing more in effect than a mutation of the symbol. The woman passes into another—or rather she is reduplicated in another symbol. She appears in her son simply in another form. In this son, then, whom she bears, and in whose history the same idea and design is developed, we behold the future Conqueror himself as he appears going forth on his victorious career under the First Seal; for this offspring is a man-child who shall “rule all nations with a rod of iron.”—Ch. xi. 5. In other parts of the book, and in other symbols besides these—for the book teems with synonymous symbols—we recognize the Conqueror. We see him, in ch. xix. 11–21, represented by the same symbol—a Horseman on a White Horse, as under the first seal; we recognize him in another form, that of Michael, who fights with and overcomes the Dragon, ch. xii. 7, in the Lamb upon Mount Zion, ch. xiv., and elsewhere. But a leading synonymous sign under which he appears, and in which *alone* his history is fully developed, is the Woman passing through the vale,

or the wilderness of persecution, to the ultimate triumph of a glorious marriage, when this symbol itself passes into the correspondent one of the *city*, the New Jerusalem. In this the defeat and final victory of the Conqueror are depicted. The other symbols are to be regarded as variations performed on the leading theme. It is to be remembered that the second is the reduplicating version, and the perfect one contained in the Seventh and perfect Seal. It abounds with repetitions of the subject, and with rehearsals of it under fresh imagery. It is the reduplicating the full and the perfect version. There are, accordingly, many synonymous signs in it for the Conqueror. The Woman is the chief of these.

The Dragon is the second symbol of the Fourfold Group in the second version. His color is red, correspondent with that of the Red Horse of the Second Seal. It is the only instance in which the color is mentioned in the second quarternary; and it develops the correspondence. Nevertheless, the colors of the other members of the group may legitimately be inferred to be the same as in the first quaternary, for the prevailing color of the Woman, clothed with beaming light, and with the sun, is certainly to be inferred to be white, and the color thus to stand in unison with the white of the White Horse. The Ten-horned sea-monster is to be inferred to be *black*, the color of the real monsters of the deep, and therefore to correspond with that of the Black Horse; the Two-horned land beast to be *pale*, like some of the most savage land animals, and therefore the color to be

the same as that of the Pale Horse. This correspondence may be inferred, although it cannot be proved. If we follow the history of the Dragon, we see the history of one of the combatants of the conquering Horseman. We find him cast from heaven to earth by Michael, ch. xii. 7, who is a synonymous symbol for the Conqueror. We find him persecuting the Woman, ch. xii. 13, likewise a synonymous symbol: he is therefore waging war against the Conqueror: he is described as forming a confederacy against him in conjunction with his allies, the Beast and the False Prophet, ch. xvi. 13, 14: he is bound for a season, and restrained from action, but is loosed from his prison, when he makes a final onset against the Conqueror, which ends in his being taken and destroyed, by being cast into a lake of fire and brimstone, ch. xx. He is accordingly one of the three antagonists who are represented in the first Four Seals as entering into combat with the Conqueror of the book, and he answers in the second version to the Red Horse and Rider of the first version.

The Ten-horned Beast is the third member of this fourfold group we are examining. He is an associate and an ally of the Dragon, having, as appears from ch. xiii. 4, the same "worshippers:" he makes war on, and persecutes what, on the above ground, as well as for the reason that the length of the period is precisely the same, must be understood to be the same power as the Dragon, the period of his continuation and making war on the saints, being

forty-two months, ch. xiii. 5-7, which is the same as the 1260 days of the Dragon's persecution: he is a member of the threefold confederacy which is formed against the Conqueror previous to the final battle: ch. xvi. 13, 14: his presence in this final battle is described, ch. xix. 19, 20, when he is taken captive and cast into "a lake of fire, burning with brimstone." He is evidently, then, a second of the three combatants.

The Two-horned Beast is the last member of the Quaternary. He is an associate of the Dragon, for he "speaks like" one, ch. xiii. 2, and "he exerciseth all the power of the first beast before him," v. 12, who, as it has been shown, is an ally of the Dragon. He is accordingly in *alliance* with the Dragon and in *combination* with the Ten-horned Beast. As these have been shown to be two combatants of the Conqueror, he is necessarily the third. His complete identification with the Ten-horned Beast, as merely another *phase* of him, is shown in various parts of his portraiture, as it is rendered in ch. xiii. 11-18. But the real amalgamation of the two is more vividly portrayed, and is *allegorically represented* by the combination of the two in one compound symbol, viz., a Ten-horned Beast and a Whore riding on it, which is done in ch. xvii. In ch. xiii. they are represented as they existed during the period of the 1260 days, when the conflict of war went in their favor and victory, for a temporary season, perched upon their standards. In ch. xvii. they appear when this period of temporary triumph has ended and when they

are driven into the wilderness, in which they are now seen, v. 3—the wilderness, an image bearing the sense of *defeat* in respect to the contest, and in which the Woman had sojourned during the period in which their cause had had the ascendancy. The wilderness, as it respects the four combatants, is evidently a correspondent image for *defeat in a combat*. When the Dragon drives the Woman into the wilderness he then must be understood as overcoming the Conqueror, if we hold in view unity of design in the structure of the prophetic piece, as we are bound to do; when the Woman flees into the wilderness for 1260 days, the victor is defeated by the three combatants who contend with him, and the defeat lasts for the period thus measured out; when the Beast and the Whore are in the wilderness, in which there is water, the Beast being a sea-monster, ch. xvii. 1, 3, victory reverts to the side of the final Conqueror, and they, in their turn, are defeated. This image, however, is not used in the latter reference in respect of the Dragon—the correspondent expression applied to him is his being chained in the bottomless pit, or, as the translation should be, *the abyss of the sea*, for a season. The reason for this probably is, his identification as a symbol with the dragon of the waters, while the reason for the wilderness, in the same sense, being employed in respect of the Beast and the Whore, may be held to be to place the Whore and the retribution inflicted on her in stronger contrast with the chaste Woman that was persecuted and forced to flee into the wilderness. The same idea, however, is prose-

cuted throughout the representation made, whether by the same or by a change of imagery, which idea is the development of the relations of the four actors of the prophetic piece or combatants as they appear in the first four seals, one to another. The shifting and changing of imagery, the use of synonymous symbols, does not affect, as has been already shown, the unity of design nor the unity of idea, which, if we would understand an allegorical prophecy, must be steadily kept in view.

The symbol, the Two-horned Beast, which has already been once changed in the second version into the Whore, undergoes a farther transmutation and passes into the False Prophet, which last is retained to the end. The change of the two single figures, the Ten-horned and the Two-horned Beasts, into the *one* composite one of the Ten-horned Beast and the Whore riding on it, was made probably for the purpose of representing the close combination and real unity of these two actors, which is developed in words in ch. xiii., and which, in ch. xvii., is represented by their combination in a compound symbol. The transmutation of the Whore into the new and undescribed symbol, the False Prophet, on the occasion of the final conflict, as the preparations for it are described, ch. xvii. 13, 14, and as it is in part detailed, ch. xix. 11-21, may be held to have been done for the sake of making a full display of the three enemies of the Conqueror on the great and decisive battle-field. Thus, the Whore, who is in herself no proper combatant and could not well be represented going un-

armed and on foot to battle, is dropped. The Two-horned Beast is not taken up again, because, as may be supposed, this beast had only two horns like a lamb, ch. xiii. 11, and therefore was unable to fight. A fresh symbol is invented, the False Prophet, who goes into battle in the capacity of chaplain to the host, which, though it be only represented by the Dragon and the Beast, consists, as we learn from ch. xvi. 14, of "the kings of the earth and the whole world," that is, the whole world under their influence and represented by these. It is to be observed that, with a due regard to the second sense, the prophet could not properly put arms into the hands of the third combatant, because this combatant stands for an ecclesiastical power. The above may be held to be reasons accounting for the transition made by the prophet from the Two-horned Beast to the Whore, and from the latter to the False Prophet. But the interpreter is neither bound to find reasons nor the prophet to act upon any, in this regard, because it is the principle of the latter to change his imagery. He is therefore at liberty to alter it without reason. It is a mode of representation which he displays with great versatility and profusion throughout his whole book. It is full, from beginning to end, of symbols that are synonymous. With these he can pursue his unity of design just as well as with symbols that are identical.

The conflict, however, is the main design which this great symbolical painting displays, and though there are many scenes and figures on its canvass they are all illustrative of the *one idea* which a war and

victory embody. The prophecy opens with the exhibition of a Conqueror and three antagonists in one group of Four Horsemen, to which the prophet's special attention is called by the Four Living-creatures. The first version ends with a magnificent display of triumph and victory. The second version opens with the trumpets of war. War and a contest form, if not the sole, the leading thread of connection throughout its complex and multifarious visions. Here the development is clearly made that it is to a decisive and final battle that events tend. Three enemies, as in the first version, are marshalled against the single Conqueror, who are here the Dragon, the Beast, and the False Prophet. The Conqueror himself appears as the same Horseman on the White Horse, with which the first version and the prophecy itself opened, as if to mark the unity of idea and of design which pervades it. If the single Conqueror is the same, this of itself may be held evidence that his enemies are the same. This Conqueror, in the second version, overcomes, takes captive, and casts into a lake of fire burning with brimstone his three enemies, the Beast, the False Prophet, and the Dragon. This consummation of vengeance has its counterpart in the first version in the tempest, under the Sixth Seal. The war is finished by the destruction of the enemy. Glory, peace, and everlasting felicity are the rewards of this victory. These are described in glowing terms at the close of the Sixth Seal, and in the same and even more glowing language at the close of the Seventh and perfect Seal, chs. xxi. and xxii. The

same victory then of one Conqueror over three antagonists is the theme of that part of the prophecy which precedes and of that part which succeeds "the silence in heaven about the space of half an hour," and which thus contains two allegories, displaying the same unity of conception.

In the first allegory or version, which is as we have called it and not without reason a Table of Contents to the second, the subject is merely sketched. The four combatants in the contest are displayed in the first four seals resting as it were upon their arms; the shock of battle is undepicted. The events of the contest are described in merely general terms in the two following seals. The fifth seal describes the events as being adverse to the Conqueror. The sixth seal represents them as destructive to his enemies and victory-bringing to himself; with the emblems of which victory and the triumph that follows it the first version closes.

The second allegory may be searched with the utmost scrutiny; nothing more than this subject will be found in it.

The fourfold group appears here not as before in the form of Four Horsemen, but in the form of a Woman, a Dragon, a Ten-horned Beast, and a Two-horned Beast, which are described in chs. xii. and xiii. at much greater length and with more detail than the correspondent portraitures are given in the first version. They are also seen not simply at rest, as there, but engaged in action.

The first of this group is expressed throughout this version by several symbols which are synony-

mous, and the principal of which are Michael, ch. xii. 7, the Conqueror on the White Horse, ch. xix. 11, which is the same as in the first version; the Two Witnesses, ch. xi. 3; the Lamb upon Mount Zion, ch. xiv. 1, and the New Jerusalem, chs. xxi. xxii.

The second, the Dragon, appears under the synonymous names of Satan, the Devil, the old serpent, and the accuser of the brethren.

The Beast stands alone and in a bad eminence as *the Beast*—the only designation applied to him.

The Ten-horned Beast is transmogrified into the Whore and the city Babylon of chs. xvii. and xviii., and the False Prophet of ch. xvi. 13, xix. 20.

The strictly synonymous nature of these various names or designations may be demonstrated from the identity of signification which they bear in the second sense. But it may also be proved even in the first sense on the two grounds, at once, of unity, and of consistency of design in the piece.

Such are the four agents in the second version. They evidently reduplicate the quaternary group of the first.

The character of the events described throughout this version is the same as in the first. They resolve themselves into these two grand branches, marked in the first version by being placed, the one, under the fifth, the other, under the sixth seal. The one of these divisions comprehends the depression of the Conqueror and the temporary triumph of his adversaries; the other, the victory of the Conqueror, and the final destruction of his enemies.

The reduplication of the fifth seal of the first

version appears in the second, on the one hand, in the flight of the Woman into the wilderness for 1260 days, ch. xii. 6, and in the prophesying of the Two Witnesses in sackcloth for this period, ch. xi. 3; and, on the other, in the persecution of the Dragon for 1260 days, ch. xii. 14, and the continuing (to make war on the saints) of the Beast, (all whose power the Two-horned Beast exerciseth, ch. xiii. 12,) for 42 months which is 1260 days, ch. xiii. 5, and also in the treading under foot by the Gentiles of the holy city for 42 months, ch. xi. 2.

The Sixth Seal, which is longer than the other in the first version, receives in the second a proportionally long recapitulation. The chief remaining part of this version is almost entirely devoted to the recapitulation of this seal.

It opens with judgment. In the second version the judgments on the three enemies who fought and for a season oppressed the Conqueror, are represented by Seven Trumpets, the last of which completes their destruction, chs. viii., xi. This seventh and last Trumpet is what is to be understood as having its special counterpart in the Tempest of the Sixth Seal; but in the first version all the judgments are to be regarded as comprehended in the representation made of this last, which is to be looked upon there as the representative of the whole. The Seventh Trumpet is subdivided into Seven Vials or Seven Last Plagues of judgment. This subdivision presents a description of the particular events which mark the last judgment, chs. xv., xvi.

The desperate condition of the three enemies

during the period of the judgment is described in reference to two of them by the representation of the Beast and the Whore in the wilderness, ch. xvii. 3. The condition of the Dragon during this period is described by his being chained in the bottomless pit or abyss for the extravagant period of 1000 years! The contest in its intensity lasts for 1260 days, and as an episode in it the Dragon is chained for 1000 years! This is one of those absurdities which, as has been already referred to, more or less characterize the first representation of a prophetic allegory. It looks on the first sense as a mere phantasm and disfigures it at its pleasure. The absurdity here, however, is not greater, by no means so great, as that involved in the conception that a lamb should take a book and open the seven seals of it, ch. vi., or that a water-Dragon should be seen in the sky, ch. xii. Symbolic prophecy delights in such extravagances; she excels all orators in the boldness of her figures. The second sense shows that this period, with such audacity of statement made so extravagantly long, is, in truth, in comparison of the 1260 days, an incomparably short period.

Such is the miserable condition of the three enemies as they are subjected to the strokes of that vengeance and judgment promised to the persecuted under the fifth seal, or, to use the imagery of the sixth seal, as they are lying under the awful *tempest* in the great day of the wrath of the Lamb; and which, in the second allegory, reappears in another form in the effusion of Seven Golden Vials full of the wrath of God.

The final consummation occurs in the Seventh and last Vial and while the last notes of the Seventh Trumpet are sounding. The Beast and the False Prophet are taken captive and cast by the great Conqueror into a lake of fire, ch. xix. 20; the city, Babylon, falls, which is a rehearsal in part of the above, ch. xviii.; the Dragon is cast into the same lake of fire and brimstone in which "the Beast and the False Prophet are," ch. xx. 10. Such is the destiny of those three enemies that presumed to measure swords with the great victor, who, in the first seal, is seen unfurling his auspicious ensign and going forth "conquering and to conquer." He achieves a hard-wrought victory; in this achievement we see the design of the work and the unity of its design exemplified.

The victorious course of the Conqueror, as he inflicts the judgments above-described, after the long period of his depression has passed away, during which he succumbed to his enemies, is more particularly represented in ch. xix., while it is elsewhere referred to.

Such is the recapitulation in the second allegory of the Tempest of the sixth seal.

But the sixth seal depicts also the triumph of the victor in glowing language, ch. vii. 9-17. This triumph is described in still more vivid colors in the representation which ends the seventh seal and closes the second allegory, chs. xxi., xxii.

There is, then, in the Revelation, a double allegory exhibiting in each form of it unity of design, and displaying a fourfold group in each.

SECTION II.

SECOND REPRESENTATION OF THE ALLEGORY.



CHAPTER I.

KEY TO THE SECOND AND REAL SENSE OF A PROPHETIC ALLEGORY.

It has been seen there is a vast difference between figurative and allegorical language. The former presents no enigma, for it combines the two mental pictures which compose and complete the figurative representation made, and explains itself. It is rare, accordingly, that an interpretation is formally rendered of this kind of writing; if there is, the figure is really a fragmentary allegory. Scripture affords, however, many interpretations of allegories, especially of the allegorical prophecies. They were requisite; an allegory is an enigma: it contains, but it withholds, if not entirely, to a great extent, the second picture. They were peculiarly necessary in respect to the allegorical prophecies. These are couched in hieroglyphical signs organized into a language. The sense of

the signs of this language required to be definitely fixed.

It is immaterial to our present purpose to ascertain the *origin* of these hieroglyphical signs. They are probably remains of that ancient hieroglyphic mode of writing which certainly preceded the invention of the alphabet, and which, having passed out of general use, were enigmatical and suitable as vehicles for the delivery of prophecy. For this they were eminently suitable, inasmuch as they combined *definiteness* with *concealment* of meaning. It is enough to know that they are used by the symbolic prophets, that such interpretations are rendered of them in Scripture as to leave no doubt in regard to the signification of the greater part of them, and that they form a language, which, although it bears a certain analogy to ordinary figurative language, is still essentially different from it.

It is obvious from what has been said in the preceding pages that the interpretation of an allegory consists in nothing more and nothing less than the discovery of that second picture which it conceals from view, but which it bears, and in which its real sense lies.

In regard to a prophetic allegory the following means contribute to this end :

1st. Circumstances connected with the delivery of the allegory which tend to suggest its second sense.

2d. Peculiarities in the structure of the allegory which have the same effect.

3d. Partial developments which it makes of the second picture.

4th. The laws of symbolic representation.

5th. The symbols.

These means are all valuable, and of such a nature that, when brought to bear in their full force, they can scarcely fail to compass the solution of the problem. The limits of the present work forbid us from attempting any thing more than the application of the three first. These means, however, will be destitute of any effectual result if the first representation be not apprehended. The fact that this condition has not been fulfilled in respect of the Revelation, and that the first representation which it makes has not hitherto been understood, appears to us to have been the grand barrier in the way of its successful interpretation. It is perfectly clear, for example, that if the allegory has been regarded as one, while there are two, no advance could ever be made in the interpretation of the whole book, no matter how efficient the above means of elucidation may be. The second sense would stubbornly refuse to discover itself in the absence of the first. But if the allegory be twofold, and the two first representations which it makes have been apprehended, we are then on the *track* at least which conducts to the successful issue. We have made the elementary step and we are in a position to bring the above means of interpretation to bear on the solution of the problem with their full and legitimate effect. We have laid the foundation upon which the superstructure of the second sense may possibly be reared, and without which it can never be reared.

CHAPTER II.

CIRCUMSTANCES CONNECTED WITH THE DELIVERY OF THE ALLEGORY, WHICH TEND TO SUGGEST THE SECOND SENSE.

It usually occurs that there are certain circumstances connected with the delivery of an allegory, which have a tendency to point out the second and real sense of it. Let us take, for example, the allegorical dreams of the butler and baker, interpreted by Joseph in the Egyptian prison :

“ And the chief butler told his dream to Joseph, and said unto him, In my dream, behold, a vine was before me ; and in the vine were three branches : and it was as though it budded, and her blossoms shot forth ; and the clusters thereof brought ripe grapes : and Pharaoh’s cup was in my hand ; and I took the grapes, and pressed them into Pharaoh’s cup, and I gave the cup into Pharaoh’s hand.”—Gen. xl. 9–11.

“ When the chief baker saw that the interpretation was good, he said unto Joseph, I also was in my dream, and behold, I had three white baskets on my head : And in the uppermost basket there was all

manner of bake-meats for Pharaoh ; and the birds did eat them out of the basket upon my head.—ch. xl. 16, 17.

The second sense of these allegories, it is apparent, is naturally suggested by the circumstances in which they were delivered, viz., in prison, by a butler and baker, lying under the king's displeasure. These circumstances together, it may be, with others not recorded, were sufficient to awaken the mind of Joseph, who was endowed with a superior wisdom by God, to the real sense.

The parable of the good Samaritan, delivered by Christ, in answer to the question, Who is my neighbor? is likewise an obvious illustration in point. The second sense is plainly perceptible here, from the circumstance that the allegory is an answer to the above question.

Now there are some circumstances connected with the delivery of the Revelation, which throw a very considerable light on the real sense of its double allegory. Of these the most prominent are,

1st. The title.

2d. The revealing angel.

3d. The dedication of the book to the seven churches.

Let us collect from these in order, the light they are calculated to yield.

Firstly, in regard to the title, it is given as "The Revelation of Jesus Christ, which God gave unto him, to show unto his servants, things which must shortly come to pass." Rev. i. 1. It is apparent,

from these words, that the allegory is a prophecy of *events*, which it is natural to infer concern the servants of God. This then determines the nature of the allegory; it does not foreshadow doctrines or spiritual truths, but "things to come to pass," *i. e.* as is naturally to be understood, it predicts events about to take place in the world's history; it has obviously to do with facts, and not with *the principles* of action. It does not move, then, in any transcendental region, but it shoots forward on that plain matter of fact track upon which history is afterwards to follow it with slow and measured steps. It predicts events to happen, the decree of which is registered in heaven, "things which must come to pass."

But they are said *shortly* to come to pass; a qualification which has been a great stumbling-block to many an interpreter, and also to many an ordinary reader. It has been this in two respects. In the first place, the prophecy has generally been applied to events which do *not* shortly come to pass, which seems to be a contradiction of the title. In the second place, the coming of the Son of Man to judgment, is, as appears from many parts of the book, obviously the main event predicted, and yet this is not an event of which it could be said with truth, that it "must shortly come to pass." The title thus stands, apparently in contradiction with the great mass of commentators who have written on the book, and who apply it to events which do not shortly come to pass, and it stands in contradiction with itself, if the literal sense of the words be taken, for the principal

event predicted is the coming of the Son of man in judgment, which did not shortly come to pass. The explanation which is rendered of this apparent contradiction, viz., that the meaning is, that *some* of the events will shortly come to pass, or that the train of events predicted will begin shortly to *move on*, is to many minds not a satisfactory one. It cannot be denied that a certain violation is done to the natural import of language by this explanation. Still it is by no means a violation of truth, for it is sufficient for the correctness of the statement, that some of the events do shortly come to pass. Yet the natural inference is, that this shortly coming to pass is a *characteristic* of the events, and as such it is not *truly* a characteristic. If the expression is taken as a simple statement, involving no characteristic, then the explanation is a perfectly satisfactory one. It is sufficient for truth, that some of the events shortly came to pass. If the expression be regarded as necessarily containing in it a characteristic of the events which the natural sense of the language implies, then the explanation is not a satisfactory one.

It appears to us that a better solution of this difficulty may be rendered in this manner. This is essentially a symbolical book, and although there are expressions in it to be literally taken, it is only where they cannot bear a symbolical sense. The law of the book is the symbolical sense. Even where literal language in the most absolute manner might be expected, that is, in the case of a formal interpretation rendered, we find even here a symbolical meaning

attached to the words of the interpretation. It is evidently not the intention of the author that his expressions should be measured by the plumb-line of literal exactness. If this rule is to be applied, what sense is to be gathered from "Write the things which thou hast seen, and the things which are, and the things which shall be hereafter." Ch. i. 19. Does not the prophet here mean to convey symbolically the idea of the perfectness of his prophecy, by presenting the idea of absolute time, past, present, and future, rather than to give a literal definition of the relative position in respect to time of the sights which he saw? The symbolical conception here evidently moulds and governs the literal phraseology, which is comparatively vapid and meaningless in its purely literal acceptance. In the same manner it may be held, that in the expression "things which must shortly come to pass," the prophet has a special regard to the fact, that his prophecy is a double one, and that duplication is a *sign* attached by the Spirit of God to predictions of events which shortly come to pass. Gen. xli. 32. The conclusion is certainly a legitimate one, that, since in the words "the things which thou hast seen, and the things which are, and the things which shall be hereafter," the prophet expresses the *perfectness* of his prophecy, he intimates in the words "things which must shortly come to pass," the *duplication* of it. In this view of his words, which is founded on the analogy drawn from his own expression, these words will naturally rather express the duplication, than serve to express

the actual speediness of the fulfilment of the events. As the one clause clearly develops no more than the perfectness of the prophecy, so the other may be held to express nothing more than the duplication of it.

But there is another consideration which entirely overthrows the literal acceptance of the language in this case. As a general rule, God speaks to man *more humano*, else He would not be understood. This is undoubtedly His reason for so speaking. But if it can be shown that he designs not to be understood, then an exceptional case is opened up for the sense of language, and we are then at liberty to judge it not *more humano*, but *more divino*. This is unquestionably that mode of speaking which belongs to the Deity and the other is simply an accommodation to the necessities of the creature. Now of God's relations to time, we are more than once advised in the book. He is "the Lord which is, and which was, and which is to come, the Almighty:" He is "He that liveth and was dead; and behold, I am alive for evermore, Amen." Ch. i. 8, 18. In regard to the mode in which periods of time are contemplated by him, we are told, in another part of Scripture, that "one day is with the Lord as a thousand years, and a thousand years as one day." It is obvious, then, that if there is ground to believe that the present forms an exceptional case in which He is to be held as speaking *more divino*, the expression "things which must shortly come to pass," cannot convey any idea to the mind of man, in so far as the question of time is concerned, nor

could they have been designed to do it. But if the coming of the Son of man to judgment is the principal event of the prophecy, which cannot be denied, then no revelation can be made in regard to the time of its fulfilment, since in this case the prophecy mainly concerns an event which, by a positive affirmation of Scripture, is excluded from the ken of man. Matt. xxiv. 36. It may be said there are definite measurements of time in the prophecy. Unquestionably there are, but these have been shrouded in as much secrecy as that which we hold attaches to these words. They have been couched in symbols, unintelligible till after the revelations made were fulfilled. Accordingly, in consequence of the nature of the *subject* of the prophecy, all characterization of it as being of "things which must shortly come to pass," is excluded, and the Spirit of God is to be held as using these words *more divino*, in an exceptional way, demanded by the nature of the case. It is, indeed, sufficiently clear, that the prophecy can make no revelation in regard to a matter which is excluded in another part of Scripture from revelation. But if these words are to be taken literally, they do make such a revelation. Their literal sense, accordingly, must be rejected on this ground. They therefore must have a symbolic sense, since they must have some meaning; and it is not easy to see what other symbolic sense they can have, except that of expressing that the prophecy is a double one. Duplication is a sign of events shortly coming to pass. Gen. xli. 32. The sign and the thing signified necessarily cor-

respond, and are convertible. Their relative positions may be changed, and the thing signified by the sign in one case, may become the sign itself in another. If duplication is descriptive of events shortly coming to pass, the attribution of events shortly coming to pass, may be equally descriptive of reduplication. The words, then, may be understood as simply conveying the sense that the prophecy is a *double* one, just as the words above referred to convey the sense that it is a *perfect* one.

Secondly, the revealing angel throws some light upon the second sense of the allegory. The Revelation was sent and signified to John by the angel of God, ch. i. 1, who, as we learn afterwards, was the Lord Jesus Christ himself, whose the revelation is said to be. He is doubtless called the angel, from the circumstance of his having been sent by God, and his appearance to John in vision. The phraseology, however, would entitle us to believe that there was no actual personal appearance of the Saviour, but simply a manifestation in vision, else why is such language used as "he sent and signified it by *his angel* unto his servant John, when Christ's name had been already employed. From the fact, then, as it may be held to be, that Christ is the revealing angel, and that the revelation is said to be his, the conclusion is to be drawn, that the revelation will bear special reference to that which it was his grand commission on earth to perform. This was to found and set up the kingdom of God. It is to be inferred that the prophetic allegory delivered by the Saviour, will de-

velop the course of events which conduct to this grand consummation.

Thirdly, the dedication to the seven churches throws light in regard to the nature of the revelation addressed to them. The sevenfold number imports a dedication to the whole church of God. In the seven epistles, this whole church is animated, in stirring words, to press on to victory. Each of them breathes the one animating strain. It is a legitimate conclusion, that the victory of the church of God and of Christ, its head and king, will be the burden of the prophecy, which is thus dedicated.

This conclusion connects the subject of the Revelation with that of Dan. chs. ii. and vii., who predicts of the final victory of the saints. As according to Daniel, this victory is achieved over the fourth and last of the great world-dominions, the Roman, it follows that the relations of the kingdom of God to this fourth dominion will be one, if not the whole, subject of the Revelation. But as unity of conception is a fundamental law of the allegory, it appears a legitimate conclusion that it will be the whole subject of it. If any other were introduced, it would conflict at once with that unity which characterizes the whole of Scriptural prophecy and with the unity of the allegory itself, which cannot be impaired. Accordingly, we are led to conclude, both from the sending of the epistles and the terms in which they are couched, that the contest of the kingdom of God for preëminence and victory over the fourth dominion of the world, the Roman, will be the burden of the revelation

made. This subject must be one subject in it. It is a legitimate conclusion that it will form the whole subject of it.

We thus derive, from a consideration of the circumstances attending the delivery of the prophecy, no small light in regard to the sense it bears.

CHAPTER III.

SPECIAL FEATURE IN THE STRUCTURE OF THE PROPHECY.

BEFORE proceeding to collect those rays of light, clear and elucidating as they will be found to be, which the introduction of the subject by the Four Living-creatures throws upon the second sense of the Revelation, it will be necessary to analyze the symbol itself which performs this very important office. These Living-creatures throw light not only on the *structure* but also on the *subject* of the prophecy. It will be found that they prove the structure to be *quaternary* ; and that the subject is *four great political dominions, three of which are hostile to the kingdom of God*.

These are evidently most important points in the interpretation ; they may be regarded as two great foci of light. The one illuminates the structure of the prophecy, showing it to be quaternary ; the other affords that *one idea* which, as it has been shown, is a main and efficient clue to the discovery of the sense of an allegory.

They are beacons of light which send their streaming rays through the darkness of enigma ; but they

are beacons, the existence of which has not been known; hence the interpretation has been shipwrecked. The quaternal structure of the prophecy has not been seen; the unity of design, which at once marks and defines the whole plan of the prophecy, has not been apprehended; the *complexity* of its materials has not been reduced to that state of *simplicity* which is requisite to interpretation. These are important things which have not been done and which must be done; they are of such importance that, without them, the interpretation of the book is impossible. The double allegory, the apprehension of which is the indispensable first step to the interpretation, is itself a necessary corollary from that quaternal structure, which is demonstratively proved by the introduction made by the Living-creatures. If the subject manifests a fourfold division it is twice delivered; for if not, there is a division of it into eight, which is impossible, since the Living-creatures divide it into four. It is accordingly a matter of no small moment to observe and to study the lesson which they teach us. The Living-creatures have been thought to be mere ornamental appendages of the book; they are most important agents in the development of its plan.

They are agents in developing the subject of the prophecy in two ways, and it will be requisite to consider them under the two aspects in which they appear. They act, first of all, as a member of one compound symbol, which consists of the Four and Twenty Elders and themselves combined. This is one aspect

which they present. But they have a second and a more important one in so far as its bearing on the structure and design of the prophecy is concerned. They act independently as heralds or introducers of the subject, saying to the prophet, "come and see" four representations of it which are made. It is in this official capacity as heralds of the subject that the Living-creatures demand special attention. They point out the unity in design of the subject they announce; the quaternary structure of it; the twofold representation of it; and, what is most important of all, they *define* it to be of such a nature that the application of the prophecy, which is thus limited within a very small compass, becomes a matter of comparative facility. They may be truly, then, regarded as much in the light of interpreters as of heralds.

It will be necessary, in order to obtain a full view of the import and significance of the symbol, and to acquire the full benefits which it is designed to confer on the interpretation, to consider it under each of the twofold aspects which it presents, which are that of a compound and a simple symbol.

THE COMPOUND SYMBOL THE FOUR AND TWENTY ELDERS AND THE FOUR LIVING-CREATURES.

The Revelation itself gives the meaning of this compound symbol clearly and explicitly. This is done in ch. iv. 8, 9. It is accordingly unnecessary to refer to other Scripture to ascertain the signification it bears in this book.

It will, however, be a matter not alone of interest but of utility to trace the etymology, as it may be called, of the two component parts of the symbol, the sense of which in its composite form we certainly know. An investigation of this kind will materially illustrate and enhance, while it cannot alter the signification of it. The investigation will also open up to us a beautiful exhibition of that unity of the Divine Mind which breathes through the whole of the inspired record. It will unite Genesis with the Revelation in one concatenation; it will connect the first and the last book of Scripture in the perfect harmony of one design. Such a manifestation can be of no slight importance and interest to the Christian. But especially it will enable us to prosecute with every prospect of success that farther inquiry which is in reserve, and which is of the highest importance in the interpretation of the prophecy, namely, the true sense and import of the symbol the Four Living-creatures, as announcing heralds of the subject.

The compound symbol, as it stands, resolves itself into two members—the Four and Twenty Elders and the Four Living-creatures. Let us direct our attention to the Living-creatures firstly, since performing as they do an important function independent of the Elders, their bearing on the prophecy is the more important.

In regard to the “four beasts,” let us premise that it is a mistranslation of the Greek. There are strictly speaking no *beasts* at all in the Revelation. Our English word *beast* in its primary and real sense indi-

cates no moral qualities whatever. The Greek *θηριον*, as applied to the Ten-horned and Two-horned Beasts would be properly rendered *wild beast*. This expresses the force of the original, which is to the effect that the animal is untamed and noxious. The Ten-horned Wild Beast and the Two-horned Wild Beast would then be a correct rendering, and would convey the spirit of the original. The Greek word *Zoa*, applied to the living-creatures, has a widely different significance, and expresses, etymologically viewed, simply the idea of *life*. As used by John it is unquestionably as literal a translation as could be rendered from the one language into the other of the Hebrew *חַיִּים* of Ezekiel, ch. i. 5, etc. This expression is correctly rendered in the common version, "the living-creatures." It is sufficiently surprising that our translators, generally judicious, should have descended in the Revelation to the translation untasteful, inelegant, and incorrect, of "the four beasts." This designation certainly ought to be expunged, as it affords no conception of the real meaning, while that of the four "living ones" or "living-creatures" ought to be substituted in the room of it.

When we examine the word then in the Greek and in the Hebrew of Ezekiel, from which it has been transferred, we find that the idea of *life* is that which it embodies. The older designation which appears in Gen., ch. iii. 24, and elsewhere applied to these "living ones," and rendered the *cherubim*, the derivation of which in the original is uncertain, throws

no additional light on the sense.* The ground-idea of the symbol then is life. This view of the sense is corroborated by an analysis of the symbol. The cherubim or the living creatures, for both the designations are strictly synonymous, constitute an assemblage of the highest forms of organic life. They contain the faces of the lion, the ox, the man and the eagle, while the man is to be regarded from the description, as forming the principal part of the body of this great representative of life. The lion has been regarded by all nations as the "king of beasts," and it is spoken of in Scripture as such. The ox was regarded by all the nations of antiquity as the symbol of creative or productive power. Its connection with the pursuits of husbandry, or producing from the ground, naturally led to this association of it. It is accordingly the form which has been taken by idolatrous nations in ancient and modern times for worshipping God as Creator. Man, the third figure, inferior to many of the animals in physical qualities, is superior to them all in intelligence, and represents the highest form of intelligent life. The eagle is what the lion is among quadrupeds, the king of birds. There is thus equally in the name of the symbol and in the forms which it develops an exhibition of the idea of life. The characteristics also unfolded of the cherubim are entirely in unison with this view of it. They are said to "rest not day and night," Rev. iv. 8; they move "as a flash of lightning," Ezek. i. 14; they are "full of eyes," which more than any other part of the body express the presence of life,

* Fairbairn's Typology.

which are frequently applied in this sense throughout Scripture, and which by Christ are said to be an index of spiritual life, Luke xi. 34. The idea, then, embodied by the living-creatures, is life. But the life which is meant cannot be animal but spiritual life. This is sufficiently evident from the presence of the symbol in heaven, from the various applications made of it throughout Scripture, and more especially from the association of it with God himself, as the upbearer of his throne, who is a spirit.

But there is a farther idea developed in the symbol than that of life, which is thus to be held to be spiritual life. The number indicates a certain restriction in this general and comprehensive idea of spiritual life which it bears. The living-creatures are four in number. But *four* is the number or signature of *dominion*. The two ideas then of life and dominion must be combined to ascertain the full import of the symbol. This being done it embodies *the dominion of spiritual life*. This is without doubt the true significance of the symbol.

It has been held by many that the cherubim were actual beings. This opinion is now generally abandoned. They appear in Scripture in variable forms, which of itself affords conclusive evidence that they are not any real beings. Thus the cherubim seen by Ezekiel, i. 6, had four faces and four wings, but those described by him on the walls of the temple, ch. xli. 18, 19, had only two faces. The cherubim at each end of the ark of the covenant, as described in Exod. xxv. 20, look upon each other and toward the

mercy seat so that they could not have had more than two faces. The cherubim of the ark and of the veil were probably somewhat different from each other, the one being represented as solid figures, and the other as paintings on the vail. The cherubim of Isaiah have only four wings, while those of Ezekiel and John have six wings. Wheels are spoken of in connection with them in Ezekiel, and nowhere else. These variations in the form were in all probability purposely designed to guard against their being looked upon as real beings, and thus raised to an object of worship. They are purely symbols, then, and it has been seen what they symbolize.

There are only two local habitations assigned to the cherubim in Scripture. These are the garden of Eden and the throne of God. The idea of the dominion of life spiritual, is one entirely harmonious with both positions. In the garden of Eden they were placed after the fall to keep with a flaming sword, which turned in every direction, the way of the tree of life. We thus see the dominion or power of life represented as the guarding the tree of life. There is another but a highly figurative association of the cherubim with Eden in Ezekiel. It occurs in ch. xxviii. The prophet addresses the king of Tyre in the following words: "Thou hast been in Eden, the garden of God," and "thou art the anointed cherub that covereth; and I have set thee so; thou wast upon the holy mountain of God; thou hast walked up and down in the midst of the stones of fire." It is evident, that here the word cherub is used as a

figure and applied to the king of Tyre simply on the ground that he stood in the highest position of creature-life and enjoyment. It is to be noted, however, that cherub is here associated with Eden.

Wherever the cherubim or living-creatures are elsewhere mentioned, they appear in immediate connection with the throne of God. Moses, for example, was commanded to make a cherub at each end of the ark of the covenant. "There," said God, "will I meet with thee, and I will commune with thee from above the mercy-seat from between the two cherubims which are upon the ark of the testimony of all things, which I will give thee in commandment to the children of Israel." Ex. xxv. 22. Hence God is in many places called the God that dwelleth or sitteth between the cherubims, which sitting between the cherubims, as appears from a comparison of Ps. ix. 4, and 1 Kings xxii. 19, has the same meaning as sitting upon the throne. Thus, in Ps. xviii. 10, it is said of God, that he "rode on a cherub and did fly." In Ezekiel we are told that the glory of the Lord is above the cherubim.

Such is the application of the symbol in the Old Testament. In the Revelation the cherubim are represented as in the midst of the throne and round about it, a mode of expression from which it is to be understood that they bore up the throne, probably curving with their forms round about it.

In regard to the four-and-twenty elders, it is to be observed, that this body is not to be found applied as a symbol anywhere else in Scripture, nor indeed do

we find such a body actually existing. The symbol, however, may have taken its origin from the division by David of the Levitical priests into twenty-four classes (1 Chron. xxiv. 3-19, compare Luke i. 5), each of which had a head, which in their totality would number twenty-four. It is held by some to be formed by a combination of the twelve patriarchs and the twelve apostles. This latter would give a fuller meaning and a sense more in harmony with the style of the Apocalypse. Ch. xxi. 12, 14. It would express the union of the Jewish and Christian economies into one, in the triumphant Kingdom of God. It is a matter of no essential moment which origin be assumed, as neither will change nor add very materially to the sense.

Such is the amount of what we know in regard to the history, and what may be called the etymology of the compound symbol, the Elders and the Living-creatures, of the precise signification of which in the Revelation we are informed.

The Revelation itself interprets it, so that we are in no doubt in regard to the sense it bears in this book. In ch. v. 8-10 it is said, upon the Lamb's taking the Seven-Sealed Book, "the four beasts and four-and-twenty elders fell down before the Lamb, having every one of them harps and golden vials full of odors, which are the prayers of saints. And they sung a new song, saying, Thou art worthy to take the book and to open the seals thereof; for thou wast slain, and hast redeemed *us* to God by thy blood out of every kindred, and tongue, and people, and na-

* tion; and hast made us unto our God kings and priests: and *we* (that is, the living-creatures and the elders) shall reign on the earth." From these words it is evident that the living-creatures and the elders conjointly represent the saints, for they alone have been redeemed by Christ, and they alone are destined to reign on the earth.

We thus perceive what is the meaning in the Revelation of this compound symbol, for such it evidently is. It symbolizes the dominion of the kingdom of God in this world, for the living-creatures and the elders "shall reign on the earth."

In examining the symbol thus explained, let us regard it in two lights :

1st. In regard to the offices it discharges, for such is the economy of Scriptural representation, that a symbol is made to perform duties.

2d. In regard to the strictly symbolic purposes it serves.

The first great office which the living-creatures and the elders discharge, is to minister to the glory of God. The former bear up the throne of the Eternal, and carry him whithersoever he wills. The Elders sit as counsellors, and stand round about his throne. They are both engaged in the worship of God. The living-creatures "rest not day and night, saying, Holy, holy, Lord God Almighty, which was, and is, and is to come." Of the elders, it is said that they "fall down before him that sat on the throne, and worship him that liveth for ever and ever, and cast their crowns before the throne, saying, Thou

art worthy, O Lord, to receive glory and honor and power ; for thou hast created all things, and for thy pleasure they are and were created." Upon the Lamb's taking the book, in ch. v., they fall down before him in like manner as they have done to the Father, thus plainly proving his essential equality ; and they sing his praise as their Redeeming God. There are no words in the Bible which so distinctly express the perfect union of the Son with the Father, as does this action performed, unless it be the words at the end of the book, "the throne of God and of the Lamb." Upon the angels and all creation ascribing glory to the Lamb, the four living-creatures end the triumphal song with a solemn "Amen," and "the four and twenty elders fall down and worship him that liveth for ever and ever." Upon the sounding of the seventh trumpet, it is said there were great voices in heaven, which may be held to be the voices of the four living-creatures, saying, "The kingdoms of this world are become the kingdoms of our Lord and of his Christ ; and he shall reign for ever and ever. Upon which the four and twenty elders, which sat before God on their seats, fell upon their faces and worshipped God." Upon the occasion of the judgment of the great Whore being consummated, which corrupted the earth with her fornication, and shed the blood of the saints, "the four living-creatures, and the four and twenty elders, fell down and worshipped God that sat on the throne, saying, Amen : Alleluia."

The second office which the living-creatures and elders discharge, is ministering to the saints. When

John weeps because no man was found "worthy to open and to read the book, neither to look thereon," one of the elders approaches and comforts him, telling him that "the Lion of the tribe of Judah, the root of David, hath prevailed to open the book, and to loose the seven seals thereof." Again, one of the elders explains to the prophet who these are "which are arrayed in white robes," and "whence they come." When the seven angels receive their commission to pour out the vials of the wrath of God upon the earth, the last plagues, which like the plagues of Egypt are to deliver God's people out of the hand of their enemies, it is one of the four living-creatures which gives "unto the seven angels seven golden vials full of the wrath of God." Upon the opening of the seven-sealed book, the four living-creatures in order invite John to "Come and see" the four first pictures in this book; a special office which, as it has a highly important bearing on the plan of the prophecy, we propose to observe more narrowly.

Such are the offices which the two members of the compound symbol respectively discharge.

The main purpose, however, of the appearance of these Living-creatures and Elders in this heavenly vision, is unquestionably the symbolic end they serve. We have seen what this is, from the words of the song which they jointly sing. They plainly stand for the saints triumphant. This is nothing else than spiritual life triumphant, for man having been designed by God, in his pristine condition, to "have

dominion," his investiture with spiritual life, involves in it the triumph of spiritual life on the earth.

We have already traced this idea of spiritual life in the Four Living-creatures. They are an embodiment of the highest forms of organic life; they necessarily symbolize spiritual life, and they prefigure, as is to be inferred from their fourfold character, the dominion of it.

The offices which they perform are expressive of the same symbolic sense. It is with the same significance attached to the action, that they are represented as guarding with the flaming sword, and defending against fallen and spiritually dead man, the way in Eden to the "tree of life."

In the administration of the covenant of works formally made through Moses, they appear on the ark of the covenant looking towards the mercy-seat, symbolizing that the way to eternal life is being opened up through the Mosaic ritual, which ritual in all its observances points to the Lamb slain from the foundation of the world, that takes away from man the curse of death, restores to him Eden, from entrance into which these very cherubim debarred him until his title should be made good—Eden, from which he was driven out and which the cherubim guarded, and opens up to him anew the way to the tree of life. These Living-creatures we behold associated with the appearance and bearing the throne of God, who is a spirit, whether this descends in a calm atmosphere, as to Isaiah and Ezekiel, or whether as to the psalmist it makes way on the wings of the wind and the Lord

God rides on a cherub and does fly. But it is to this same spiritual life that Christ, the Redeemer, when he comes in the flesh, invested with the reality of that which the cherubim prefigures, points in all the lessons and parables which he teaches, in the sacrament which he instituted, and in his bloody death and glorious resurrection. To this second Eden he points the soul of man, and he seals his title to it.

The redemption-work extends the significance of the symbol. It passes from a general to a specific sense. In the Revelation of Jesus Christ made to his servant John after his ascension, the Living-creatures appear in the foreground of the first vision no longer as emblems of spiritual life in the general, but of the saints invested with spiritual life, for the Redeemer has come, washed his people from their sins, and endued them with spiritual life. That emblem of spiritual life which had been placed to guard the gates of Paradise, which illustrated the tabernacle and the temple service, which bore the beaming throne of the Almighty when he appeared in vision to the prophets, and which bears it still as he appears to the eye of John, becomes the emblem of the redeemed saints clothed and invested with the life which it prefigures. They are the US whom Christ washed from sin, ch. v. 9. What an attestation is this to the glory of the redemption-work ! The emblem of that spiritual vitality which is associated with God himself becomes the symbol of His redeemed saints.

But they represent *the dominion* of the saints, for they are four in number, and they prefigure in the

prophecy, as is evident from their application throughout the book, the triumph of God's kingdom still in the future.

In this specific sense they herald to John the mighty contest the church militant on earth has still to wage when, with their solemn "come and see," they point to the four combatants of the first four seals, of which combatants the church is the victor. It is with the same significance that one of them gives unto the seven angels, "having the seven plagues," the vials of the wrath of God who liveth forever, vials of judgment discharged on the enemies of the church, which deliver her from thralldom and procure her victory.

But the symbol undergoes another and a more momentous change. When the heavenly Canaan is reached, when Paradise is restored, and man is redeemed, this symbol, like the types of the Mosaic system, evanishes; for why? the substance, the reality, is attained, and the emblem has no farther significance. When the work of redemption is completed, the Living-creatures which guarded Eden, which overshadowed the Mosaic ritual, which bore the throne of God to man in his intercourse with Him when man was far off, and which predict, in the first vision of the Revelation, his near approach to the divine presence, have neither office nor significance more. They can no longer guard the gates of Paradise, for the saints are within the walls of the New Jerusalem. They cannot guard the tree of life against man, for man can pluck its twelve manner of fruits

which are given for "the healing of the nations ;" they can no longer bear the throne of God to men, for this throne is stationary in the midst of them, while forth from it flows the pure river of water of life, clear as crystal ; it is impossible they can prefigure the triumph of the saints, for it is a reality and it is present. Accordingly, in the pictures of the new heavens and the new earth and of the great city, New Jerusalem, as they appear in chs. xxi. and xxii. of the Revelation, the cherubim have no place. This exclusion from the representation is in perfect accordance with the sense of the symbol. They are solely emblems and office-bearers in a system of things which has then terminated. When that which they foreshadowed is realized, they naturally become extinct. The cherubim, which guarded Eden against fallen man, but which still were agents in effecting its restitution to him through a Redeemer, when the Redeemer's work is done, these sublime symbols lift their mighty and rustling wings and flee away into nonentity. They vanish like the types and symbols of the Mosaic ritual, but they preserve their existence longer, inasmuch as they comprehend both dispensations. Their wings stretch from Eden lost to Eden regained.

Such is the symbolic end which the living-creatures serve. They connect the first dawn of the redemption-work with its close, and they thus beautifully evidence that unity of design which marks the whole of God's revelation to man. In the Revelation naturally they concern themselves with the closing scenes of this great redemption-work.

They prefigure, in the opening vision, its successful issue; they call the prophet's attention in the first four seals to the conflict, which is to end in victory, and one of them gives unto the seven angels the vials which are to secure it.

The Four and Twenty Elders form the second member of the compound symbol, which we are now contemplating and discussing. This compound symbol, as ch. v. 9 shows, prefigures the kingdom of God triumphant. The two members of the symbol, however, have evidently a distinctive sense. A consideration of the following distinction which prevails throughout the book, will enable us not only to ascertain the true symbolic meaning of the Elders, but also to affix the distinctive sense to each member of the compound symbol.

It can hardly be doubted, that the same distinction is here expressed, which maintains throughout the book of dominion, into temporal and ecclesiastic. This distinction is very plainly developed when the saints are said to be made *kings and priests* unto God, chs. i. 6; v. 10. It pervades the representations, as well of the conquering power, as of the conquered dominions. The former appears now as an armed horseman, ch. vi. 2, the symbol of a temporal power, and now of a feeble but pure woman, ch. xii., the bride, the Lamb's wife, ch. xxi. 9, and the glorious city, New Jerusalem, the two last of which are symbols of a pure spiritual dominion. It pervades also the representations of the conquered dominions, one of which always appears under symbols which stand

for an ecclesiastical power, which are, the False Prophet, the impure Whore, and the doomed city, Babylon. The two others are represented by symbols expressive of temporal powers. There is thus running through the book a distinction of dominion into the temporal and the spiritual. It is evident, then, that as there is a distinction made of the dominion of the saints by the compound symbol, it must, on the ground of unity of design, be that which prevails in the book. The character of the symbols also responds to the above distinction of dominion. The four living-creatures naturally represent the kingdom of God temporally; the four and twenty elders ecclesiastically. The one represents the saints, then, as *kings*; the other, as *priests* unto God. This distinction, however, does not appear in the New Jerusalem, in which there are neither Cherubim nor Elders, nor any other symbols which are capable of representing it. But it is a distinction here expressed, although it is evidently part of the old economy which passes away. Indeed, the statement that the saints are to be made kings and priests unto God, expresses a union of the civil and ecclesiastical powers in their persons, for the meaning plainly is, that each saint, in his individual capacity, is to be made a king and priest unto God, which is irreconcilable with any independent existence of the one power apart from the other. The distinction drawn of the temporal and spiritual dominion of the saints, must be held to be one made principally, if not entirely, for the purpose of conveying a perfect representation

of dominion, for which reason the two known, and in Scripture frequently recognized forms of it, are associated together in one symbol.

The compound symbol, viewed in this light, is a beautiful one. Four living-creatures, emblems of the temporal dominion of the saints, bear up the throne of God ; four and twenty elders, emblems of their ecclesiastical dominion, are seated round about it as counsellors, having on their heads crowns of gold. The living-creatures develop, in consistency with this their distinctive character, the portraitures of the four great dominions of the prophecy, and give unto the seven angels the vials of the last plagues of judgment. They are thus, in this last act, instrumental in procuring the temporal victory of the kingdom of God over temporal enemies. The vials destroy the whole temporal power of the enemy. The elders, true to the priestly office, explain to John the mysteries of the visions, and teach him what it is necessary for him to know. At the conclusion of the triumphant song raised by all creation, the living-creatures say, with simple solemnity, Amen : the elders, representatives of the sacerdotal power, fall down and worship him that liveth forever and ever. The perfect homogeneity of the symbol in this distinctive sense of the two members of it, is thus preserved throughout.

This compound symbol is, in the whole form of it, a magnificent one. It forms a perfect representation of dominion, and of the dominion of the saints which bodies itself forth in the highest forms of conceivable dominion, kingship, and priestship with God. The

living creatures, emblems of life, associated throughout Scripture with the throne of God, symbolize it in the one aspect ; the four and twenty elders connecting and reaching back to the splendid Mosaic ritual, or, according as the original of the symbol may be held, comprehending the Mosaic and Christian economies together, illustrate it under the other ; the joint combination of the rays of light that issue from the glowing cherubim, on the one hand, and the white-robed, gold-crowned elders, on the other, give a splendor of imagery which is at once dazzling and sublime.

But in the blaze of light there is a mystic diamond that sparkles. What is this ? It is the combination of the symbolic numbers four and seven. FOUR is the number of dominion, and SEVEN is the number of perfection, the multiplication of these numbers together forms TWENTY-EIGHT, the combined number of the living-creatures and the elders. This is a jewel of powerful symbolic lustre. It radiates intensely. The same idea is expressed in the numbers which is contained in the symbols : a perfect representation of dominion is made, or rather, the representation of a perfect dominion. The symbolic sense of the numbers is, at the same time, in eminent harmony with the distinctive sense of each of the symbols. Four is the number of dominion, and it is assigned to the living-creatures, which symbolize the temporal dominion of the saints ; four and twenty bears an ecclesiastical association, and it is appropriated to the elders. The combination of both numbers describes A PERFECT

DOMINION with the strongest symbolic emphasis, *as temporal and spiritual, fourfold and sevenfold*.

The symbol thus contains a whole volume of allusion, and of this volume the first page is in Genesis, and the last and the most profusely lettered and adorned in the Revelation. Proof of that unity of design which displays itself in the Bible of the Great Revealer!

OFFICE OF THE LIVING-CREATURES AS HERALDS OF THE SUBJECT.

The words uttered by the four living-creatures, "Come and see," will be found to afford an important clue to the structure of the prophecy.

What is the reason that the four beasts, or living-creatures, say to John, in reference to the pictures of the first four seals, "Come and see"? This is an invitation which is addressed to him *solely* in reference to these pictures. Why is the invitation made to him to "come and see" these pictures, and not others?

This question is one which has been passed over in silence by the greater number of commentators on the book, as if it were a question not to be asked; and whenever an answer has been attempted to it, such a one has invariably been rendered as to refute itself, either by its being really no answer, or being an absurd one. Yet a sensible and solid answer must be given to it. It cannot be denied that it is an important question in the consideration of this allegory.

The fact, that the four living-creatures call the prophet's attention to four pictures, cannot be held otherwise than a feature of no small significancy. Nay, it may reasonably be presumed to be, that very feature in the book which we may with justice conceive is, more than any other, designed to develop the prophet's plan and the structure of his piece. What is the main element in the structure of the prophecy? It is, undoubtedly, the delivery of it in a seven-sealed book. Now four living-creatures call the prophet's attention to four pictures in this book. Can this be held to be a feature void of meaning? The natural as well as legitimate conclusion would be, that it has an all-important significancy.

The only conceivable reason that commentators have neglected this important feature in the structure of the piece, and have refused to avail themselves of the aid which it lends in the interpretation, is, that they have been incapable of accounting for it, that is, of giving any reason for its being there, or assigning any meaning to it. Judicious commentators have thought it better neither to attempt nor pretend to give any solution of what was to them inexplicable. They have accordingly passed it over *sicco pede*. Other commentators, again, with a more daring fancy and less judgment, have ventured on explanations which are either frivolous or absurd. The answer to the above question, then, will solve an important, perhaps the most important, problem in the book; and it will remove what has hitherto been a dark spot in the interpretation. The prophecy of John can

with no justice be said to be explained, so long as the meaning of that which *must have been designed* is undiscovered. It will, however, in our estimation, do much more than remove darkness; it will kindle light. It will unveil a secret lamp which the prophet has set in this place, which has escaped the attention of all commentators, but which is nevertheless there, as we apprehend, trimmed and ready for burning. To this lamp we shall now endeavor to apply the flame, and we shall scarcely fail to see that its beams throw a steady light over the whole prophecy.

There are two methods of interpreting allegorical composition, the one of which, and we regret to say the worst of which, has been more generally followed than the other. These are those giant means of prosecuting truth, which are known as the deductive and the inductive methods of investigation.

By the former, premises are laid down and deductions are drawn from these. It is the worst of all means for ascertaining the true sense of a symbolical composition, since in the hands of a skilful or ingenious reasoner, almost any interpretation, however unfounded, may be made to wear the aspect of verisimilitude. It has been applied, to a large extent, to the book of Revelation, and it has conduced, along with the misapplication of the inductive process already commented on, to such a multiplicity of senses, as to afford very little prospect of arriving through it at the truth. It has accordingly been nearly as fruitless in ascertaining the true meaning of the Word of God, so far as contained in this prophecy, as till

Bacon overthrew it, it had been fruitless in expounding the works of God.

By the inductive method you collect facts and implicitly follow their teachings. The *facts* to be collected in the interpretation of an inspired writing, are *fixed senses*, either senses affirmed by the direct interpretation of the Spirit of God, or those which resolve themselves out of these. But these facts, when made a basis of interpretation, are to be drawn solely from *symbolic* Scripture. Here is the grand error which has hitherto been committed, and which has been followed by such disastrous results in the application of the inductive process to the Revelation. Facts have been drawn from *figurative* Scripture, and interpretations raised upon these, which is simply the explaining of one language through the medium of another.

Now in attempting an answer to the question, Why do the living-creatures say to John, Come and see the four pictures of the first four seals? it is our intention to prosecute the inductive method of investigation, and in our search for facts to confine ourselves to symbolic Scripture. This is the principle which has guided us hitherto, and to which we intend rigidly to adhere in our farther researches. Our object, then, will be to ascertain if there be any fact or facts in symbolic Scripture which throw light on this feature of the prophecy; any facts which display an analogy exhibiting an identity of design, and therefore of meaning, and which will thus be exponents of it.

Daniel is the prophet whom John the most closely of all follows ; and in the works of this prophet we may reasonably expect an analogous case, and an analogy here will have the greatest weight. In one of his predictions, we do find a fact which precisely corresponds with that whose explanation we desire. Daniel says, ch. vii. 2, 3, "I saw in my vision by night, and behold the four winds of the heaven stood upon the great sea. And four great beasts came up from the sea diverse one from another." Here there is plainly a preliminary performed by four agents to the sight on the part of the prophet, of four symbolic objects. This is the grand feature which marks the invocation of the four living-creatures to John. In Daniel four winds contend, and as a result of the contention, the prophet sees four beasts. In the Revelation four living-creatures say, "Come and see," and the prophet sees four horsemen. The preliminary performed in both cases, is an exordium to the prophecy, and an introduction to four subjects. Thus far the analogy holds good ; but when we pursue it farther, we shall find that it is perfect. The principle then developed in the opening of the prophecy by either prophet, is plainly the same—four agents in both cases open it. It is unessential, that in Daniel the winds contend, and that in John the living-creatures say, Come and see ; these are differences which result from the different character of the whole representation, and cannot be held to have any effect in disturbing the particular analogy. The prophecy of Daniel is represented as delivered to him through a

vision of objects immediately exposed to his sight; the prophecy of John, in a vision of pictures seen on a look, at least this is the representation made, although many of the pictures assume the aspect of sensible objects. This essential difference in the character of the whole representation, necessitates a corresponding difference in that of the prelusive step.

Zechariah vi., who is also a symbolic prophet, and who is also a model for John, exhibits an introduction which likewise bears a strict analogy to the development made by the four living-creatures in the Revelation, making the necessary allowance for the different character of the whole representation.

In applying this analogy to the Revelation, let us consider what is the real purpose and design, and therefore what is the real meaning of this special introduction of the subject, which is exemplified by Daniel and Zechariah, which is followed by John, and which must have the same signification and bearing in the three prophets.

The design and meaning may be stated in the following terms:

1st. To introduce the principal symbolic objects which convey the predictions.

2d. To trace these symbols from their origin.

3d. To characterize their political and moral qualities.

4th. To indicate the quaternal structure of the prophecy.

5th. To impress it with unity.

Let us consider these in their order.

The first is a strictly æsthetical purpose, and is destitute of any farther meaning, except that of impressing the prophecy with a perfect unity by the prefixment of a formal introduction to it. This feature of an introduction belongs only to the higher forms of the symbolic art. It is scarcely developed out of the Apocalypse. It is perceptible perhaps nowhere else in the Old Testament, excepting in this prophecy of Daniel and in another of Zechariah, to which we shall shortly allude. In these cases it is not manifested more than in the mere germ. But in the Revelation, which manifests artistic development of a high character, and displays the symbolic art in its highest perfection, it is carried out to a full extent, and is not only largely but frequently exhibited. It contains a magnificent introductory vision, chs. iv. and v., to the whole prophecy. There is the introduction to the four symbolic pictures at present under consideration. There is an introduction prefixed to the seven trumpets, ch. viii. 2-6, and another to the seven vials, ch. xv. These introductions all contain meaning in the second as well as in the first sense, although this must be regarded as not strictly predictive ; but we are viewing them at present under their æsthetical aspect. In this respect they serve merely as what may be called machinery for bringing the symbolic imagery before the eye, and are designed doubtless to notify to the mind the unity, and, at the same time, the importance of the subject. It does not appear on the stage of representation *unheralded*. It is therefore not insignificant, and it must be held to be one

till a fresh herald appears. This design may be regarded as chiefly æsthetic.

The second purpose of the introduction is to trace the subjects of prediction from their origin. It is a characteristic of symbolic composition to give a full representation of whatever subject it takes up; its origin is accordingly traced *ab ovo*. It is in consistency with unity of design, that as the subject is conducted to its end it should be traced from its beginning. In all the introductions of John we observe this principle of full representation at work. The Seven-Sealed Book which contains his prophecy is traced to its original in "the right hand of Him that sat on the throne," ch. v. 1. The judgments represented by the seven trumpets have their origin assigned to them in the temple of God, in which the seven angels sound the trumpets, for the reason doubtless that the sins against His truth cause and originate His judgments. The same original is assigned in a manner which may be regarded as emphasized to the seven vials, for here not only the angels proceed from the temple, ch. xv. 6, but one of the four living-creatures, a symbol, it has been shown, of the temporal dominion of the saints, gives unto the seven angels seven golden vials full of the wrath of God, "who liveth forever and ever," v. 7. That the church is the avenger, and that the judgments predicted have their origin in the neglect of, or hostility to, the truth, is twice proclaimed, and the origin of the judgments is vividly and doubly stated. In the analogous case already adduced from Daniel, the same design of stat-

ing the origin of the subject is observable. The four winds contending on the sea are represented as introducing and originating the subject of prediction.

It is with the agency employed for this purpose, "the four winds," rather than the source, "the sea," from whence the symbols arise, that we have now more particularly to do, although, as will afterwards be seen, there is an analogy established between this element also and the living-creatures. The winds are the originating agency, and they form a source of origin to the dominions, viewed in one aspect, while the sea, as will be seen, does it in another. Now the symbolic meaning of wind is "dominion." As four winds are all the winds of heaven according to Hebrew reckoning, as the number "four" bears the symbolic sense of dominion, and as the winds are undescribed being simply "the four winds," they cannot be conceived to stand for any other idea except that of dominion in the general. The image presented is four winds which, rushing from the four points of the compass, meeting in collision on the sea, and constituting, as it is natural to suppose, a violent whirlwind—lash the ocean into foam, and bring up from its depths four monsters, which then become visible. The sense, in a literal acceptation, is a picturesque and graphic one; but a symbolic meaning lies under it, which is sufficiently obvious. The representation here made is, that dominion, in the general or abstract, gives birth to or evolves from itself dominions in the particular or concrete. Four winds sweeping from the four ends of the firmament, and joining together in

one whirlwind, in one, so to speak, wrestling column, present a striking image of dominion in the abstract, travailing in birth, and giving origin to four great concrete empires. If it were the purpose of the Spirit of God to assign an origin to the subjects symbolically, no one more fitting can be imagined. From whence can dominions be properly said to proceed or to arise except out of dominion? It is certainly the principle of dominion, or, in other words, it is dominion in the abstract, which has generated, under the divine agency, all the dominions which ever existed. This sense is entirely in harmony with the signification of the symbol, and appears to be highly appropriate. It is, moreover, not easy to see what other symbolic sense can be educed at all, if this be resigned.

But whether this be held to be the real sense implied in the representation or not, is a matter of no moment to the object of the present inquiry—the bearing of this introduction on the structure of the Revelation. It is sufficient for this purpose to observe that Daniel originates the symbols of his prophecy, afterwards interpreted to be kingdoms or dominions, from one general symbol of dominion in the fourfold, or in other words, the perfect form. John attributes to the symbols of the first four seals a similar origin, for they are represented as introduced and originated likewise by a fourfold symbol of dominion, which is the four living-creatures. It is true this latter symbol has been interpreted to stand specially for the temporal dominion of the kingdom of God, but this is no reason why, in discharging the

office of an introduction, it should not undergo a modification of its meaning, or rather have a further sense superadded to it which may very properly be held to be, as with the four winds, dominion in the abstract or general.

In Zechariah we find another introduction exactly parallel to the above of Daniel. We find an image of dominion in the full or perfect form at the opening of his prophecy of the four chariots, ch. vi. This symbol accordingly occupies the same position as the four winds of Daniel, and the four living-creatures of the Revelation, and it fulfils precisely the same office, namely, that of originating the symbols. Zechariah says, ch. vi. 1 :

“And I turned and lifted up mine eyes and looked, and behold there came four chariots out from between two mountains; and the mountains were mountains of brass.” Thus Zechariah opens his prophecy.

Now the number here is two instead of four, as above, but it has the same force as four, as will be seen when we regard the symbol closely for a moment. A mountain is as “a wind,” a figure of dominion; the latter is the moving force of the heavens, the former is the most powerful object on the surface of the earth. They are both employed in the sense of dominion throughout Scripture, and this symbolic sense of both is universally admitted. A mountain is a natural and appropriate symbol of dominion, rising above, and if there be a stronghold upon it, exercising dominion over the surrounding plains. It

has naturally, like a pyramid, four sides, and looks to the four quarters of the heavens, and it is thus to a certain extent associated with four, the number of dominion. But a single mountain, as well as a single wind, is only competent to represent a single dominion, and it is employed to do this as in the instances, Jer. li. 25; Zech. iv. 7, &c. But it is not one mountain which is here employed, but two. The question is, do two mountains constitute the proper form of this symbol for dominion in the general. A legitimate inference to this effect may be drawn from the consideration that two mountains undescribed, and therefore not contradistinguished from each other, cannot represent dominions in the particular or concrete at all. The conclusion is, that not standing for particular dominions, they can only represent the idea of abstract dominion. But it may be said four is the number for the full form of dominion, and the number thus employed in the above example of Daniel. It certainly is, but the number four is evidently unsuited, as will appear, for the particular image here employed by the prophet, which is mountain. Four mountains compose evidently an incongruous and imperfect figure—a figure besides altogether unsuited for the pictorial design. This was to represent four chariots coming out into view from a recess or valley. Such a valley two mountains naturally form, but four cannot be held to do this in any shape. The number two also associated with mountain, constitutes in Scriptural conception a perfect image, while the number four in connection with mountains nowhere

occurs. Of this the words "Tabor and Hermon shall rejoice in thy name," afford a striking example, where the Psalmist uses two mountains to convey a perfect image, and to represent the whole land. Indeed the association of the number "two" with mountains pervades Scripture, as might be shown by many instances. Two mountains, moreover, really form a double quaternary, each mountain having four sides, and looking to the four quarters of the heavens, so that the number four may still be held to prevail in the duplicate form. The two mountains are then precisely equivalent to the four winds.

The two mountains, then, from between which the four chariots issue, evidently bear the same sense as the four winds of Daniel and the four living-creatures of the Revelation in their capacity as introducing symbols. They perform the same offices, and they subserve the same designs both pictorially and symbolically.

It is to be observed, that neither the mountains of Zechariah nor the winds of Daniel form any part of the prophecy, strictly so called, as appears from the interpretations in which they are not alluded to. They are evidently introducing and originating symbols, serving first the object purely pictorial of presenting the prophetic symbols to the eye, and secondly, and doubtless mainly, serving the symbolic purpose of assigning an origin to the subjects of prediction. As the subjects in Daniel and Zechariah are dominions, for so the interpretations state, this origin can only be held to be dominion in the general or

abstract idea of it, for it is not easy to form the conception of the origination of kingdoms or empires from any other source. Nor can the symbol employed, whether it be "four winds" or "two mountains," have any other signification as an introducing one, legitimately attached to it.

That the same idea is expressed by the analogous introduction made by the four living-creatures in the Revelation cannot be doubted. The four living-creatures as introducers of four horsemen, which latter unquestionably represent dominions, as is clear upon other grounds, form an equally appropriate image with four winds and two mountains of dominion in the abstract, full, or perfect form; that is, of the *idea* of dominion. It is clear from the strictly synonymous significations which these three introducing symbols and the analogies developed in the applications of them, that they all stand for the same idea, which would appear to be that stated. This much is certain, that they all develop a strict analogy together; that they are all, if the expression may be allowed, the *parental* symbols of the *predictive* symbol. From the four winds of Daniel and two mountains of Zechariah, as from a nucleus or germ, are evolved the four dominions which these prophets predict concerning. Is the analogy to be violated, and this beautiful unity of conception herein developed to be refused to the structure of the Revelation?

The third design manifested, is the characterizing the subjects as to their political and moral qualities.

The attributed origin of the symbols which appear

in the introductions to a symbol of dominion in the full form, whether this is to be held to stand for the abstract idea of dominion or not, is at least a sufficiently clear indication that the subjects thus introduced are political dominions. This is a conclusion which might be drawn with perfect legitimacy in reference to the prophecies in question, of Daniel and Zechariah ; but the process does not require to be performed in regard to these, because in the interpretations rendered, the subjects are expressly stated to be kingdoms, Dan. vii. 23 ; Zech. vi. 5. But it is a valid and also a valuable conclusion for the subjects of the first four seals of the Revelation which are not interpreted, and it totally overthrows all those interpretations which have been usually put upon these seals, and which apply them now to *eras* of political dominions, and now to states of the church. According to the analogy established, they can only represent four distinct political dominions in their full individuality, and in the whole extent of their duration. Why ? because the symbols similarly introduced of Daniel and Zechariah do this.

But their moral quality is likewise developed in this introduction. It is expressed by the attachment of a moral quality to the source from whence they are represented as springing. In Daniel this is done through the medium of an associated symbol ; in Zechariah it is done in a more condensed manner by the same symbol, which represents the full form of dominion. And this is the mode of characterization which, as it will be seen, is followed in the Revela-

tion. With the above object in view, Daniel characterizes his four dominions as bad, by representing them as rising up out of the *sea*. The force of the symbol, the sea, in this sense will be apparent when we consider it. The sea was to the ancient Hebrews an object of terror, which any great undefined and unknown object naturally is to the popular mind. It was associated in their ideas with terrible things, and with monsters that inhabited it. Such was the popular notion of the sea, which is one common to every landward people. It is hence very naturally employed by the prophets to represent the original of bad dominions. It is here used by Daniel as such, for the symbols of the four kingdoms are described as rising up out of it; and that they are wicked dominions, and as such are destined to final destruction, the interpretation shows. John adopts the same mode of representation in more than one instance. That wicked and monstrous dominion, the Seven-headed Ten-horned Beast, is described as rising up out of the sea. The destroying agents of the fifth trumpet are said to issue from the smoke of the bottomless pit, i. e., to arise out of the mist of the sea, for the Greek word *φρεαρ*, here employed, certainly imports an association with water, and in all probability a connection is here made with the abyss of the sea. The same idea of making the abyss of the sea the figurative dwelling-place of noxious and monstrous dominions of any kind, when these are either in a state of non-existence or inactivity for a period, is to be found in the shutting up of Satan for a season in the bottom-

less pit or abyss. The idea is, that Satan is chained in the abyss for a time, and is rendered harmless. The principle of representation then followed by both prophets is this: When wicked dominions are in a state of non-existence or inaction, they are in the depths of the sea or the abyss; when they come into action they rise up out of it. It is in accordance with this conception that the four beasts of Daniel, which stand for wicked dominions, are represented as rising up out of the sea. We are authorized to conclude that they are characterized by this representation as bad; for if not, what is the sense of the representation? The four winds develop them from a symbol of abstract dominion; acting upon the sea, they bring up the symbols of these dominions from it, and these, by this origination from a bad source, are characterized as bad. In Zechariah this characterization of the moral qualities of the dominions is done in a more condensed manner; the symbol of dominion in the full form from whence they proceed is made to do it. The two mountains which represent dominion in the general, have a symbol indicating a moral quality attached to them; they are said to be *mountains of brass*. This is in Scriptural association an inferior or bad metal, as compared with gold and silver, and its symbolic sense is necessarily moral inferiority. In the proceeding of the chariots from between two mountains of brass, a bad original is assigned to them, and they are consequently characterized as bad. It is a legitimate conclusion that, the chariots which proceed from between two moun-

tains of brass were brazen ; whether this be the case or not, their original is bad, it being a valley formed by two mountains composed of a bad metal. For the association of this metal with moral corruption, in Scripture, Isa. xlviii. 4 ; Jer. vi. 28 ; Ezek. xxii. 18, may be consulted.

In the Revelation this determination of the moral character of the dominions is a matter of much greater difficulty, and of more nice appreciation ; since, while in Daniel and Zechariah the dominions are all bad, here one of them we certainly know is good, and three are bad. The difficulty, however, is overcome, and the discrimination is made by an ingenious adaptation of the imagery which manifests a marvellous display of symbolic contrivance and skill. The four living-creatures, which, as a whole, stand for dominion in the general, like the four winds and two mountains, have, which these have not, their individual characteristics. It is on the basis of these individual characteristics which neither the winds nor the mountains of Zechariah have, that the discrimination is made. The first living-creature, we are told, was like a lion, and the second like a calf, and the third had a face as a man, and the fourth was like a flying eagle, ch. iv. 7. The discrimination of the moral qualities of the dominions is performed by the following curious piece of symbolic mechanism, the ingenuity of which is not more surprising than its existence is real. The pointer that indicates the moral quality of the dominion is moved, as it will be seen, on the principle of harmony on the one hand,

and antithesis on the other, between the emblematic signification of the introducing living creature and the dominion it heralds. An emblematic relationship prevails on the principle of harmony with the good dominion, of contrast with the bad.

It is to be borne in mind that, while the four living-creatures, on the ground of the analogy, already pointed out, as subsisting between them in their character of introducing symbols, and the four winds and two mountains, represent, in their capacity of heralds of the first four seals, the idea of dominion in the general, they stand in the introductory vision (as has been shown, and as appears plainly from ch. v. 8-10) for the temporal branch of the kingdom of God, and they prefigure the saints as kings unto God. This sense they bear throughout the book, and they retain it here also. The twofold sense of a symbol is authorized by the angel, ch. xvii. 9, 10; and although the latter sense is not here the prominent one, it still exists in abeyance. It is now brought forward to designate the moral character of the dominions. In their capacity as emblems of the kingdom of God, the living-creatures point, on the principle of harmony, to the good dominion, and of contrast to the three bad. Such a relationship is manifest; it can only have the sense imputed to it. If any one says this is a merely ingenious interpretation, let him deny the facts on which it is founded or give them another explanation. Thus, the living creature, like a lion, the king of beasts, associated in Scripture with Christ, who is named the Lion of the tribe of Judah, points, on the

principle of harmony, to the dominion of which Christ is the head, and to the dominion which is to conquer and be pre-eminent over all others. None can deny the relationship is one of agreement. Here, however, the harmony stops. The relationship in the three following seals is that of direct contrast and antithesis. The living-creature, like an ox, the symbol of peaceful toil and creative industry, is the herald of the bloody and warlike dominion of the second seal; it can only be associated with it on the ground of contrast. The living-creature that had a face as a man, the emblem of wisdom, is associated on the like basis with the dominions whose characteristic is spiritual ignorance and famine. The Living-creature that was like a flying eagle, the symbol of life, is placed in the same antithesis, in its emblematic sense, with the dominion of the fourth seal, whose name is Death.

We see, then, that the emblem of the kingdom of God stands in a relation of harmony with the symbol which is its own representative, and in that of antithesis with its enemies. This adaptation of the imagery only confirms the conclusion to which the whole book points, to wit, that the kingdom of God is opposed by *three* enemies, and wages a contest with *three* combatants, which, on other grounds besides the above, are to be held represented by the second, third, and fourth Horsemen.

We see, then, in the first four seals, the subject of the whole prophecy developed in miniature by the agency of the Four Living-creatures. The four do-

minions, which constitute the whole subject of it, are originated from one and the same source, which is dominion in the general symbolized by the living-creatures; a perfect unity is impressed on the prophecy; the relationship of the dominions to each other are pointed out as being that of antagonism of the three last against the first, a relationship which develops a plan for the prophecy which is borne out by all its subsequent manifestations; their moral characters and, by consequence, their future destiny, may be predicated from the terms of this introduction. How pregnant is this symbolic passage with significance! Can any language of words rival this eloquent conciseness of symbolic painting? How exquisite, at the same time, is the adjustment of the symbolic machinery to fulfil the design contemplated, and how magnificent is the unity of design manifested in the evolution of the subject! How profound is the meaning of the invitation, "come and see," addressed to John by the Living-creatures! Verily, they are weighty words, the "come and see," for they import come and see the whole subject of the prophecy.

Is this profound sense to be thrown away, and some one that is empty and jejune, or no sense at all, to be set up in the place of it? This would be contrary to every sound principle of hermeneutics. Is it to be held without sense that the lion is associated with the dominion whose head is the Lion of the tribe of Judah? Is it without meaning that the man is associated, on the principle of contrast, with the do-

minion whose head is the Man of Sin, who has eyes like the eyes of a man, Dan. vii., and who has the number of a man, Rev. ch. xiii.? Surely the selection of the Living-creature, that had a face as a man, to introduce, on the principle of antagonism, the dominion that, in Scripture and in history, is pre-eminently the dominion of the man, is not without meaning. Why does the lion fall to the first seal and the man to the third seal? Why is the peaceful ox opposed to the man of war, and the pale figure of Death contrasted with the symbol of life? Are not these coincidences, and more that might be noted, coincidences of such a nature as to preclude the idea of their being contingencies; and are they not evidences at once of the unity and the depth of Scriptural design?

The three introductions of Daniel, Zechariah, and John, are plainly all cast in the same mould; they develop one design. The imagery employed is indeed different, and it requires different modelling and adaptations. Thus it was clearly impossible for John to carry out the principle of representation in precisely the same manner as either Daniel, who develops it in the wrestling of the four winds that bring up four monsters, or Zechariah in the two mountains that stand and permit four chariots to emerge from between them. He develops the principle, however, in the way in which it was competent for him to do it, and the only way that stands in consistency with the outward form of his prophecy. His prophecy is a seven-sealed book, containing a series of visions,

closely resembling in character and design those seen by Daniel and Zechariah, which were not contained in a book. In the Revelation there is a prefixment to the great seven-sealed book, which contains its visions of what may be called the frontispiece of the figures of the Four Living-creatures. It is by this act impressed with that same stamp of unity, which is manifested by the introductions of Daniel and Zechariah. The same lessons are taught by the design of this frontispiece, which are expressed by the four winds of Daniel, that contend on the sea, and the two mountains of Zechariah that solidly stand. We see here the same Spirit of God at work, fashioning the varied imagery of the prophets to convey the same idea, and also to develop the same harmony of design throughout his handiwork. We see him in the Revelation overmastering, with marvellous ingenuity and skill, a difficulty which presented itself in the outward form of this prophecy, and characterizing the different moral qualities of the dominions by a wonderful adaptation of the forms of the living-creatures to achieve the contemplated design. In the introduction of the Revelation this characterization is performed in a more masterly manner, and accomplished with greater success than in the prophets referred to; the whole subject of the prophecy is here developed perfect in member and in organ, although in miniature. The winds and the mountains of Daniel and Zechariah are in comparison of the living-creatures of the Revelation destitute of significance; these latter are symbols in the

highest degree sensitive ; they are alive with intelligence.

But the fourth purpose and meaning of this introduction is probably the most important, not indeed in reference to the prophecies of Daniel and Zechariah, which are comparatively short and simple, and are interpreted, but in regard to the Revelation, which is long and complex, and uninterpreted. This is to develop the quaternal structure of the prophecy. This development is very plainly made in both the prophecies already referred to of Daniel and Zechariah. The origination of the subject is made from a symbol of dominion in the full and perfect form, which is the fourfold, and the subject has in both instances, in perfect consistency with this representation, a fourfold division. The full symbol of dominion in both instances (in the one represented by the two mountains) originates four subjects. To these four subjects exclusively the prophecy of Zechariah adheres. Daniel, in his prophecy, brings in what is apparently a fifth subject or a dominion, which occupies the place of the fifth to the preceding four ; but he represents this fifth dominion in such a manner, that it stands by itself outside of the fourfold group, which is preserved unbroken, nor does he anywhere denominate this latter *the fifth*. It is much more to be regarded as forming a second quaternary. The kingdom of God, which this dominion is, is a *perfect* dominion, and four being the full number of dominion, it may in this symbolic sense be regarded as fourfold. Perhaps this fifth subject of Daniel is to be regarded

as an appendix in figurative language, added to the strictly symbolic prophecy which will thus restrict itself exclusively to the four dominions. It is certain that in this prophecy the fifth subject cannot be held to be represented by any *symbol* in the strict sense of the term. Unquestionably, however, it is represented by a symbol in the parallel prophecy, ch. ii. If viewed in this light this prediction of Daniel must be admitted to manifest a certain deviation from the perfectly normal quaternary form of symbolic representation. There is, also, a certain want of unity of design in it in so far that the fifth subject is not originated, as is the case with the preceding four. It will, however, be relieved of both these apparent deficiencies, if we regard the fifth subject as treated of in literal and figurative language. The symbol for the fifth subject in ch. ii. may then be regarded as forming to that prophecy a second quaternary, so that the quaternary structure will there be exhibited in a duplicate form. Whether a slight infringement of the law of the quaternary structure be here held or not, it is perfectly evident that this law is in the main, and in all important respects, recognized in the structure of the prophecy. It does not follow that every symbolic prophecy, or that any one, should exhibit the *beau idéal* of the art, or manifest a perfect and undeviating adherence to its rules. It is sufficient that they are in the main regarded.

In the Revelation, however, we may expect a near approach to this perfection, for there is here the highest, the most finished, and the most elaborate

development of the symbolic art, as all who have studied the book are agreed. The four living-creatures then introducing and originating four subjects in an analogous manner, with Daniel and Zechariah, we may reasonably expect that the prophecy to which such an introduction is prefixed, will restrict itself exclusively to these four subjects. Nor do we find ground in it to suppose either the slightest infringement of the law of the quaternal structure, or any compromise of the principle of unity of design. There is indeed a second group of four figures, in chs. xii. and xiii.; but it is apparent from the descriptions that these are reduplications of the former, while the very fact that this group is neither introduced nor originated from a common symbol, is conclusive evidence that they are such. It would be to suppose a flagrant violation of all unity of design, which, in this book, is quite inconceivable, to assume a second quaternary in it, which is neither introduced nor originated from a common symbol, as is the manner with the first group. But the whole prophecy contradicts such an assumption and such an interpretation. The beginning, middle, and end of the prophecy, as has already been shown, exhibits four, and no more than four, agents or actors in its plan. Four combatants open the book, and four combatants close it; three of whom are cast by the conquering horseman into the lake of fire; and no other main or principal subject, which enters into its plan, is discernible in the book at all.

The apprehension of the quaternal structure pre-

sents at once a key by which to discover, and a touchstone by which to test the true application and bearing of a very great portion of the symbolical pictures, in a long and complex prophecy such as the Revelation. It introduces into these a principle of order and arrangement. It is at the same time an efficient subordinate key to that grand key to the interpretation, which lies in the apprehension of the unity of design of the piece. It is in all essential respects an important landmark in the country which is being explored.

A fifth and last purpose of the introduction and origination of the subject, is to impress the prophecy with unity. Clearly no expedient could so effectually represent the perfect unity of the subject as the attribution to it of a common origin. The four empires of Daniel and Zechariah are impressed with unity, by being represented as evolved from a common symbol of dominion, while the prophecy itself is invested with unity by the same method of representation. The prophecy has a noble unity of design imparted to it; it shoots up like a plant or a tree, which spreads out its branches, which are four in number, which bear fruits which are manifold, but branches, leaves, and fruit, are all connected with one parent-stem. There is here a beautiful simplicity and unity of design manifested. We see here that symbolical prophecy borrowing her objects from nature, borrows likewise the principles of her art from the same nature. But this principle is not more beautiful than it is useful. It enables the mind to

trace out the subject which ramifies itself. When the mind has once got hold of a part of the subject, it may, by diligence and perseverance, ferret out the whole. But its chief value lies in the confirmation and demonstration which it affords to the meaning. The introduction and origination of the subject, then, is an element in symbolic prophecy as useful as it is ornamental.

But the structure of the Revelation in the quaternary forms manifests at once a surpassing beauty, and a sublime simplicity. Nor is the structure itself destitute of utility, for its summit commands an extensive prospect, and opens up to the eye a full view of the prophetic country. If we approach the edifice and examine its base more narrowly, we behold, in the invitation of the four Living-creatures, who summon the prophet to "come and see," four pictures on the Seven-sealed Book, the broad four-sided foundation-stone of that one lofty column, which, raising itself majestically from this common base, shoots heavenward, in the unity of one spire. On each of the four sides at the base there is graven the image of a living-creature. This living-creature illustrates the whole side of the column on which it is imprinted. There is here a design which is profound, and which is pervaded by an absolute unity of idea. That prophecy which possesses all the unity of the obelisk can never have the intricacy of the labyrinth.

CHAPTER IV.

PARTIAL DEVELOPMENTS OF THE SECOND SENSE IN THE FORM OF INTERPRETATIONS RENDERED.

THE most effectual means, however, for obtaining an insight into the true meaning of an allegory, unquestionably is the taking advantage of a formal discovery, which the allegory itself sometimes makes of the second sense. This is done when the allegoric curtain is actually lifted up by the hand of the allegorist himself, and a veritable view is afforded of the second, the remote, but the real picture. Such a discovery is for the most part either less or more made. It rarely happens that an allegory is so constructed that some indication of the second meaning is not given in it. Either an apparently casual word or phrase let fall, suggests it, or a formal development of the second sense, delivered in plain and literal language, makes an important discovery of it. These revelations, more or less partial, point the mind to the track the allegory pursues, which, as it always moves in one line of thought, may be followed out through its whole course, provided the track be adhered to with the same consistency which the allegory itself is known to observe, and provided no cross

path is struck into, leading the mind away from that unity of conception which is the guiding and governing principle of the allegory. We shall have occasion afterwards to advert to a cross road, in the shape of a supposed interpretation, which has been entered into by a great majority, nearly the whole of commentators, and which has led them far away into a region which the hieroglyphics of the prophets do not inhabit.

In ch. xvii., the Revelation lifts up a very considerable fold of the allegorical curtain, in which its true meaning is enshrouded, and displays to view a whole scene in the second true and real sense. This discovery is made in a formal interpretation, delivered to John by the angel, in the following words:

“And the angel said unto me, Wherefore didst thou marvel? I will tell thee the mystery of the woman, and of the beast that carrieth her, which hath the seven heads and ten horns. The beast that thou sawest was, and is not; and shall ascend out of the bottomless pit, and go into perdition: and they that dwell on the earth shall wonder, whose names were not written in the book of life from the foundation of the world, when they behold the beast that was, and is not, and yet is. And here is the mind which hath wisdom. The seven heads are seven mountains, on which the woman sitteth. And there are seven kings: five are fallen, and one is, and the other is not yet come; and when he cometh, he must continue a short space. And the beast that was, and is not, even he is the eighth, and is of the seven, and

goeth into perdition. And the ten horns which thou sawest are ten kings, which have received no kingdom as yet; but receive power as kings one hour with the beast. These have one mind, and shall give their power and strength unto the beast. These shall make war with the Lamb, and the Lamb shall overcome them: for he is Lord of lords, and King of kings: and they that are with him are called, and chosen, and faithful. And he saith unto me, The waters which thou sawest, where the whore sitteth, are peoples, and multitudes, and nations, and tongues. And the ten horns which thou sawest upon the beast, these shall hate the whore, and shall make her desolate and naked, and shall eat her flesh, and burn her with fire. For God hath put in their hearts to fulfil his will, and to agree, and give their kingdom unto the beast, until the words of God shall be fulfilled. And the woman which thou sawest is that great city, which reigneth over the kings of the earth."—Rev. xvii. 7–18.

Now it would not be very difficult to show that this passage presents a key to the whole allegory, and that all the principal points of it may be made out from this single interpretation, by a system of legitimate deduction. The Seven-headed Ten-horned Beast is explained by the angel to be a great Roman temporal power, succeeding that great Roman imperial power which, as the angel affirmed, was in existence at the time when he was speaking. This explanation is delivered in language as plain as can be conceived, short of the actual *naming* of the subject—an ex-

treme plainness usually foreign to the interpretations of Scripture. The seven heads, which are said to prefigure seven mountains, or hills, constitute an undeniable characteristic of Rome, the seven-hilled city. The characteristic is meaningless in every other application. The heads are said to prefigure also seven kings, that is, according to prophetic use (see *passim*) seven different and distinct dominions, or *successive forms* of dominion. Five of these had fallen when the angel was speaking, which, as enumerated up till Augustus, the first emperor, by Livy and Tacitus,* two Roman historians, who cannot be regarded otherwise than as impartial witnesses to the truth of a Christian prophecy, are kings, consuls, dictators, decemvirs, and tribunes; the sixth, viz., the empire, was then in existence—further conclusive evidence, if any were wanting, that a Roman dominion is symbolized by the Beast, and the empire by its sixth head, for the Roman empire was the only dominion then existing in the world at all, which can be conceived to have had any place in Scriptural prophecy.

* “Quæ ab condita urbe Roma ad captam eandem urbem Romani sub regibus primum, consulibus deinde ac dictatoribus, decemvirisque ac tribunis consularibus gessere.” Livii, l. 6, c. 1. “Urbem Romam a principio reges habuere. Libertatem et consulatum L. Brutus instituit. Dictaturæ ad tempus sumebantur: neque Decemviralis potestas ultra biennium, neque tribunorum militum consulare jus diu valuit. Non Cinnæ, non Sullæ longa dominatio: et Pompeii Crassique potentia, cito in Cæsarem; Lepidi atque Antonii arma, in Augustum cessere: qui cuncta discordiis civilibus fessa, nomine principis sub imperium accepit.” Tacit. Annal. l. 1.

Its magnitude, comprising ten kingdoms under it, is equally conclusive evidence to the same effect; for no dominion correspondent in *size* to the description, has appeared in the world since the date of the prophecy, which is not Roman. But the Empire then existing is to fall, is to be followed by a seventh form, which is to last only a short time, and to be followed by that prefigured by the Beast itself, which form is the eighth, and yet is of the seventh, *i. e.* is a dominion of the city of the seven hills, although there is no special head to represent it, the number having been exhausted by the previous forms. There is here apparent an inadequacy on the part of the symbolic machinery, naturally somewhat cumbrous, unpliant, and intractable as it is, perfectly to square with the unyielding facts of history; an inadequacy which is here supplemented by the literal description of the angel. This last dominion is an enormous one, like the Empire encircling ten kingdoms in its sphere. It is in combination with an ecclesiastical power, represented by a Whore, and prefigured by the seven-hilled city itself, a city being in the book a symbol of a church. This church prefigured by the city, "reigneth over the kings of the earth." The name equally of the Whore and of the city, is Babylon, a name mystically used for Rome by the early Christians. This double dominion, this great combined temporal and ecclesiastical power, is in existence at the late period of the prophecy which follows the opening of the seven vials, that is, after 1260 years have elapsed, for the vials of the *last plagues* cannot be conceived to be

poured out until these years have elapsed. It follows that the dominion in question must be found existing at a period at least later than the fourteenth century of the Christian era. The kings or kingdoms which were subject to it, are in the end to turn upon it, and further its dissolution. There can be no doubt that the Roman Papacy, as a temporal power, prefigured by the Beast itself, and also by its eighth and last head, assuming supreme *temporal* authority, and the Papacy as the head of the Romish Church, prefigured by the Whore, assuming supreme *spiritual* power over the Roman-European kingdoms, are represented together in one compound symbol. The symbolical portraiture is meaningless with every other application.

But the above interpretation avails for the Two Beasts in ch. xiii., because the symbols in both places are synonymous in sense; one of the symbols, *the Beast*, is identical, while the Whore is represented by the thoroughly correspondent symbol of the Two-horned Beast. The same interpretation is valid also for the main characteristics of the Dragon, because it likewise has Seven Heads and Ten Horns. The Dragon, on the same grounds, must also be concluded to be a Roman dominion. But it precedes the Papacy at its seat, which is Rome, for the Beast entered into the abandoned seat of the Dragon, ch. xiii. 2, and it is contemporaneous with it, for it persecutes the woman for the same 1260 years as the Beast makes war on the saints, ch. xii. 14; ch. xiii. 5, while it outlives it, for it is destroyed subsequently to the

Beast and the False Prophet, ch. xx. 10. The Dragon, then, can plainly alone represent the Roman Empire, as this empire existed first of all in Italy, which it was forced to abandon and resign to the Papacy, as referred to, ch. xiii. 2, and as this empire existed thereafter in Germany in the form of the so-called Holy Roman Empire. This change of its locality is particularly described in a special vision, ch. xii. 7-17, under the symbolic imagery of the casting of the Dragon out of heaven upon the earth—the *heaven* naturally and necessarily in regard to this political power symbolizing metropolitan Italy, and the *earth* naturally representing provincial Germany. The same mighty and disastrous eclipse of power and descent from lofty position, is unquestionably represented by the judgment of the fourth trumpet, ch. viii. 12, and alluded to as above, ch. xii. 2. Now the Dragon, Beast, and Whore, or Two-horned Beast or False Prophet, the three last terms being synonymous designations, comprehend the three enemies of the Conqueror on the White Horse. But these are all his enemies. Accordingly, the main features of the plan or plot of the allegory are discernible from this interpretation.

But a very important lesson is to be drawn from this specimen-interpretation, as it may be properly considered, afforded by the angel, besides the particular information which it yields. It teaches by an express example that political significations alone are to be put upon the symbols. The angel does this, and it can hardly be doubted that he does

it as an example to be followed, since there is not a single hint given to pursue a different course. It is certain, at least, that those who apply the prophecy to events strictly of a political character, in the manner of the interpreting angel, walk by a precedent established in the book itself.

But if unity of conception is admitted to be an essential principle of the allegory, then the disclosure here made of the second sense, with an entirely political reference, necessarily involves the conclusion that the whole prophecy is political. It cannot, according to a fundamental law of the allegory, deliver any predictions except on the political field, for the reason that it has uttered predictions *once* upon this field.

These considerations would undoubtedly have weighed with the great majority of commentators, had it not been that a supposed counter-interpretation appeared to authorize them to pursue a different course from that which is here so clearly pointed out. But the very idea of a counter-interpretation casts a strong suspicion on the validity of its claim to its being ranked as an interpretation at all, and we shall presently see that this claim is wholly groundless.

Besides this lengthened explanation furnished by the angel, there are others in the book of minor importance and of a less definite character, all of which, however, speak the same language in regard to the main subject developed in the prophecy.

The value of this interpretation is very great. It is clear and definite in the highest degree, and it pours

a beam of light upon the central mysteries of the prophecy, showing us distinctly who the three enemies are that wrestle with the Conqueror on the White Horse. It is well known who this Conqueror is; it is well known from this interpretation who his three enemies are. We know, accordingly, what the four actors are in the plot of the prophecy, which plot is a contest of a victor with three antagonists, whom the former overcomes and destroys by casting into a lake of fire. The interpretation lifts the allegoric mask from the three antagonists of the Conqueror, and it unveils three of the actors in the plot of the allegory. It accordingly furnishes a most important key to the interpretation of the whole prophecy.

But the most important value perhaps which it possesses is the rule laid down by it applicable to all the remanent symbolical imagery of the book, of which no formal interpretation is rendered. This is to apply it to events that transpire on the political arena. The precedent established by the angel may justly be held to have all the force of a law, which, if it be not impiety, is, at least, an outrage on common sense to set aside. Here is a book partially interpreted. Common sense decides that the partial interpretation is a guide to the whole. The rule which is here laid down, although not by precept but by example, is only in unison with that which all the other interpretations rendered in Scripture afford, so that it rests on the basis of well-established precedent. At the same time it stands in harmony with every thing that is to be learned from the book of Revelation

itself. Still the distinct confirmation in respect of this book, the enunciation in itself of a principle which prevails in other symbolical prophecies, is a matter of no small moment. It chalks out for the interpreter, by the authority of a special announcement, that compact and definite field for the application of the hieroglyphics, with which alone they are competent to grapple, and within the limited bounds of which he himself cannot make any very extensive wanderings. It, at the same time, points out to him the same field as that which has been occupied by the other symbolical prophecies, which are thus made to contribute their light to clear up the mysteries of the Revelation.

CHAPTER V.

THE SYMBOL SATAN.

THERE can be little doubt that the interpretation in ch. xvii. was designed by the Spirit of God to cast its radiance over, and to illuminate by its light the whole book of the prophecy. It is by far the longest interpretation in it; it is couched in language which is extremely clear and definite, and it explains the meaning of two of the enemies of the great Conqueror of the book, and it leads through inference to the recognition of a third. It thus elucidates all the enemies of the Conqueror, for there are but three, of which a full-length portraiture is given—three which take part in the plan and the catastrophe, the being cast into the lake of fire.

NOW no formal interpretation is required of any of the various symbols under which the kingdom of God, which is the great Conqueror of the book, appears, because the description of these is mixed up with literal language, which renders interpretation at once unnecessary and superfluous. This is not the case with its enemies. These are represented by symbols of a highly enigmatical cast. Though it is to be learned from the

text that they are enemies of this kingdom, it is not perceptible who the enemies are. They appear under vizors which conceal their individuality. What signify the seven heads and the ten horns? of the real meaning of these there is no indication to be obtained from any part of the descriptions which usually do, in language to be taken literally, throw light upon the symbols. In regard to the sense of the seven heads and ten horns there reigns a profound darkness. In this state of things a lengthened interpretation, delivered in literal language, steps in and throws its beams of light upon those symbolical masks in which the three enemies fight, and whose features, except for this illumination, would have been indiscernible. The seven heads and ten horns are in virtue of this interpretation clearly identified as signs of a great *Roman dominion*.

Now as the seven heads and ten horns belong equally to the Dragon and the Beast, and as the Beast is in combination with the third enemy, it follows that all the three enemies are Roman. Upon this view, then, the interpretation in ch. xvii. unveils the political and individual characters of the threefold enemy, for it is one as the great threefold Roman dominion—the fourth of the world, or of the three Roman enemies with which the kingdom of God has to contend,—individual we say as well as political, for by characterizing them as Roman it individualizes them, seeing that no more than three great Roman dominions have appeared in history since the date of the prophecy, and it can hardly be held that any

great Roman dominion is yet to arise, while it is from the symbolical descriptions evident which of the three is designed by each respective portraiture. Upon this view the interpretation in ch. xvii. illuminates a great portion of the prophecy.

It is a standing law of all language that the same sign bears the same signification. The application of this law in the present case will remove an obstacle to the right interpretation of the book which, so long as the law is disregarded, it may safely be alleged can never be compassed. The obstacle to which we refer is the appropriation of the symbol, Satan. The appropriation of this symbol by the great majority of commentators has not been rightly made, and has been the source of irretrievable confusion to the whole imagery of the book. It is a legitimate deduction from the above law, that what is interpreted to be the signification of seven heads and ten horns in ch. xvii. holds good for ch. xii., as these symbols appear in the Dragon, and that designating in the former passage a Roman power, they designate the same power in the latter. This is a legitimate conclusion, based on a law fundamental to all language, and it fixes the sense of the Dragon. But still farther, by the interpretation in ch. xvii. the political field is distinctly opened up for the allegory and its hieroglyphics. The Beast and the Whore have a political significance; the seven heads and ten horns have the same. Now as unity of design and conception is a fundamental and essential principle of an allegory, we are led to infer that the

whole subject will be political. Now these are not only obvious but sound and stable conclusions.

Nevertheless these conclusions, irrefragable as they appear to be, are rendered nugatory by the application given to a single passage in ch. xii. This passage, as understood, obscures the light which the angel's interpretation throws upon the Dragon; involves a violation of a fundamental law of symbolic representation, unity of conception; asserts—which is a violation of another fundamental law—that the same sign does *not* bear the same signification; and opens up an entirely new field for the application of the symbols, thereby destroying the allegory in which they appear, and which holds them together—a field which not only is diverse, so that the sense of the hieroglyphics is likewise destroyed, but which is so boundless in its extent, consisting as it does of the relations which may be drawn between the spiritual and the political worlds, that it would require terms of metaphysical exactitude to characterize them. Yet this service is demanded of hieroglyphics, signs few in number, and the range of which is naturally limited. They are required to represent not only the relations which one political body has to another, but the relations which these bear to the spiritual world. Much the same task is imposed upon them as if the signs of the Zodiac were made to represent not only the relations of the heavenly bodies to one another, but to describe also the parallaxes which they bear to the earth or might bear. It is sufficient to say that they cannot do work

such as this. Few in number, these signs have not even the aid of an allegory to sustain them in the gigantic task, for this likewise has been destroyed. The whole hieroglyphic language, accordingly, falls into ruins. This is a serious evil. It requires the interpreter to pause ere he gives to a single passage a sense which entails such disastrous consequences.

The guilty passage to which we refer, or more properly the guilty interpretation of it, involving the crime of the flagitious character above described, unveils, according to the assumed acceptation of its meaning, a second sense diametrically opposed to that which we have been considering, and opens up an entirely new field for the symbols. The seven-headed, ten-horned Beast stands for a great political empire, with ten kingdoms in it, as is interpreted, ch. xvii.; the seven-headed, ten-horned Dragon, according to the assumed signification of the words, is Satan himself. This is a serious matter. The Devil is in the Revelation in person, walking amongst political symbols, and has, comparatively speaking, wrought as much evil in it as he did in paradise. However, upon a close examination we shall find the fears naturally resulting from such a conception to be groundless, and that the Devil has only got into the prophetic part of the book where alone he can do any harm *symbolically*.

The words in which the Devil's presence in the book is held to be indicated are the following:

“And the great dragon was cast out, that old serpent called the Devil, and Satan, which deceiveth

the whole world: he was cast out into the earth, and his angels were cast out with him."

Here is the Devil, it is said; the book expressly states that the Dragon is the Devil, and whom are we to believe if not the prophet himself? Now in reply to this statement, which is generally made with a boldness and curtness which seem to set contradiction at scorn, one should be inclined to say, not over-hastily, and point to such passages where it is said, "here is the mind which hath wisdom," and, "let him that hath understanding count the number of the beast," and suggest, that here also there may be wisdom to be exercised, and that here also there may and indeed there must lie wisdom concealed underneath these words, whose plain and obvious meaning is foolishness to the prophecy, and dissolution to its language.

It is no doubt more easy, simple, and childlike to take the words in their plain meaning and obvious sense; but then it is to be borne in mind this is not the sense of the book, which is enigmatical. That it is such is apparent from the whole style of it, as well as from the incitements which the prophet affords to stir us up to the exercise of our intellectual faculties in the discovery of his meaning which is hidden. A mere idleness-loving disposition to accept the first, plain, easy, and obvious sense, without any farther trouble, is clearly not the spirit in which the interpretation of the Revelation is to be approached.

Now to the above statement that there is an interpretation of the symbol, the Dragon, to be taken

literally—a statement which is advanced with great confidence by those who make it, and in such a manner as if it appeared to them to preclude argument on the subject, we shall, nevertheless, take the liberty of stating two reasons which will not a little shake it. We shall then state and prove the real interpretation which is at variance with it. But before we proceed to this object, let us weigh once more the *perils* of accepting these words in their literal sense, and consider whether these perils in themselves do not furnish a valid objection against it.

Let it be admitted that this is a real interpretation, and that the rule observed by Scripture is to deliver an interpretation literally; even then we should feel authorized to make the passage an exception to the rule, on the ground, simply, that it is impossible that Satan, the Spirit, can be prefigured by a symbol so entirely analogous to a Seven-headed Ten-horned Beast, which is interpreted by the angel to represent a political dominion, as a Seven-headed Ten-horned Dragon certainly is. The two symbols are as analogous as well can be; the applications are as different as can well be conceived. Besides, it may be regarded as clearly not in the power of any statement whatever, no matter how express it may be, to establish a sense which involves the dissolution of the language in which it is contained; because it is then suicidal to its own authority. It may likewise be added that no sense in an allegorical composition can be admitted which destroys the allegory. But both of these results follow if we are to

accept the averment made, that the Dragon is here interpreted to be Satan the Spirit. However strong the reasons then might be, which are here in the last degree meagre and frivolous, for accepting the supplemental designations which are given of the Dragon, in the verse above quoted, as an identification of this symbol with Satan, it is impossible, from the nature of the case, that they counterveil the reasons for rejecting it. These reasons, even if they were strong, must bend before a reason which is stronger.

The intelligibility of the symbolic language which is destroyed by the effect of the above statement, is a priceless gem which must be sacredly upheld by the interpreter. If the prophecy has no intelligible language it is clearly no prophecy, and more than this, it contains no sense. But let these words be taken literally, and what results? As with a tempest-sweep, the symbolic imagery is cast adrift from its moorings, and becomes the prey of the winds and waves of imagination. The political anchors loosened from, as fixed in ch. xvii., the whole fleet of splendid and magnificent imagery sails away under the gale, might it not rather be said, the tempest of fancy, commentators hoisting a press of canvas upon a voyage of discovery into the spiritual world, that is, in the direction of Cloudland. From this country the navigators return, bringing reports at once uncertain and grotesque. Paganism is seen flourishing in one place; its dissolution is predicted in another; Mahometanism is found in one place; Arianism in another; all sorts

of heresies have been found rampant, while Infidelity has been seen stalking about in the form of Death and the Pale Horse. A strange medley of things spiritual and political is made out of the book; some commentators apply the whole of it in a spiritual sense, and *ities* and *isms* of all kinds are discoverable in it, spiritual manifestations being in the highest degree multiform, Protean, and indefinite. On what authority have such liberties been taken with the interpretation of this divine book? On the authority of the interpretation, as it is called, which is rendered in this passage. The prophet himself, it is said, asserts an important symbol in his book to be spiritual. Doubtless the interpretation contained in ch. xvii., which is long and very distinct, and which, being the longer and more explicit of the two, ought to have a corresponding weight attached to it, refers the reader to the political world. This, however, is in the estimation of many comparatively a hard and dry field; it bears as they think no flowers, and it is even thought to yield but little grain, and this has an *earthly* flavor; accordingly the other interpretation, as it is called, is looked on with predilection. Now, if there were but one real interpretation, and this referred the reader to the spiritual world, it would be a matter of less moment and there would still be hope to the sense. The allegory would still preserve unity, and its language consistency, although the spiritual world thus opened up is boundless, and is filled with innumerable shadowy and undefined forms, as it is, which are but ghosts, and which effectually elude the powers of hieroglyphics.

But unfortunately there stands the interpretation in ch. xvii., which assigns a share in the prophecy to the political world, and a corner, however reluctantly, must be assigned to this also. The wedge of the catastrophe is now inserted, and the prophecy is rent in twain. Between these two cross fires the last intelligible vestige of allegory and hieroglyphic is consumed. The book is deprived, at once, of language and of allegory.

But commentators flourish under this system, for it is an organized *system* of interpretation ; one writes a book, overthrowing his predecessor's rendering and setting up his own, which falls a prey to his immediate successor, who sets up his. This process may be, and is, carried on almost to an infinitude. It is perfectly clear that an infinite number of meanings may be readily educed from a book which has been divested of its language, and which has no principle of cohesion. A language, the signs of which rest on no fixed basis, can signify any thing, and an allegory from which the allegory has been taken is a most pliant species of composition, and will do its master's bidding like an Ariel.

Now the Revelation has long suffered under this deadly blight of *no language*, or what is the same thing, no fixed and definite sense for its signs. We have already called attention, in some of the foregoing pages of this work, to one of the causes of this *blight*, to wit, the ignoring on the part of commentators, of the three fundamental laws of the prophetic allegory, unity of design, reduplication, and the quaternary structure, which laws, alone, can invest the

signs with the definiteness essential to meaning. This cause, however, has only prevented definiteness. The assumption that the Dragon is interpreted by the prophet to be Satan, has been the cause at once of indefiniteness and contradiction. It has produced this effect, since it is at variance with the interpretations of Scripture, elsewhere rendered; and, because it opens up a new and diverse field for the application of the symbols. But it has been admitted, and it has accordingly produced its effects, which, to the interpretation of the book, have been disastrous. The signs of its language have not only been deprived of all definiteness, but they have actually been enveloped in a veil of *indefiniteness*, while their features have been distorted by contradiction so that they may signify any thing, and so that in reality they mean nothing. Judicious commentators, without doubt, deplored this state of things, although, not being aware of the remedy as long as the assumed interpretation stood unassailed, they refrained from characterizing it. So far as we are aware, however, they never represented this state of the interpretation as a sound, normal, and healthy condition of things. They subjected the patient to a system of dietetics, but they never announced this treatment as thoroughly consistent with the buoyancy of health. But so long has the system been practised, and with success to the practitioners, although to the detriment of the patient, that a recent physician, bolder than his predecessors, has ventured to make the open avowal that *no language* for the book is its proper and normal

condition, and, that an interpretation constructed upon this basis is sure to be successful. We have characterized Mr. Stuart's basis of interpretation as *mysterious*; we believe that this one will appear to most minds to be *hollow*. It is the one, however, which, more or less, is followed at the present day, but it has never before been stated with so laudable an honesty and such bewitching simplicity. The writer referred to proclaims the proper method of studying the Apocalypse to be the following. He says:

“It is evident, on the principles which we have proclaimed, that we do not expect to find the truth of prophecy by adopting any particular system of interpretation derived from a supposed uniform meaning of symbols, or, as it is sometimes called, of symbolical language. Each prophecy is to be explained by itself—by the application and correspondence of its language, or figures, or signs, to the events which it predicts, and which have fulfilled, or are to fulfil it. In that explanation, light indeed is to be gathered from prophecy already known to be fulfilled, or already explained by Scripture. If we cannot arrive at satisfactory conclusions by this *method* of study, I think it plain that no better or other *method* remains.” *

The author italicizes the method himself. The method, however, is open to some inconsistencies, which are sufficiently obvious from the honesty with which its features are displayed. The main points,

* Lectures on the Apocalypse, by Dr. Butler.

and the inferences to which they lead, may be stated thus :

1st. The symbols which convey the symbolical prophecies of Scripture have no uniform meaning, and therefore form no language, although it is sometimes called symbolical language ; but, as the author evidently and consistently thinks, improperly so-called. The fundamental axiom thus is, that the symbolical prophecies are conveyed in *no language*.

2d. Each prophecy is to be explained by the application and correspondence of its language (?), or figures, or signs, (which be it understood, have no uniform meaning) to the events which it predicts, or which have fulfilled it. This is perfectly intelligible, although its practicability is somewhat questionable. A narrative, for example, is told in no language, but the sense of the language is to be discovered from the narrative. A prophecy couched in no language predicts events, and the language is here to be made out from the events. The natural query of course arises, how these events themselves are to be recognized, which are not described in any language. The succeeding theorem effectually removes the difficulty, which in itself would be fatal to the method by abstracting its remaining leg, if leg it can be called, consisting in events characterized by no language, and it overthrows the method altogether.

3d. A prophecy is to be explained by the application and correspondence of its language (being no language) to events which are *to fulfil it*. Here both the language and the events vanish, for events which

are future, are as little known as the language, so that the *method* of interpretation is left without any materials with which to carry on its method. In a word, we are landed in the truism, which is self-evident *that no language is to be explained by nothing*. But why does the author take a route so circuitous, to arrive at a truism of this kind? The irony here performed on the method is evidently of the keenest and most cutting description, could it be supposed that the author designed irony?

Now there is, perhaps, no process of ratiocination that could be so successful in exhibiting the absurdity of the way (we cannot call it a method) of interpretation which has been followed for a long period of time in respect of the Revelation, and which this writer also follows, as this naïvely simple and upright avowal of it. The Christian world owe a deep debt of gratitude to the learned author for exhibiting the system, for without principle, it is a *system*, of interpreting the visions of John which has been hitherto all but universally followed, in its native deformity or rather in its *sheer nothingness*. *The language is discoverable from the events!* An idol is here unveiled which has exerted a powerful and baneful influence on commentators for three centuries, and it is seen to be an idol. Its reign, after the exposure made apparently by one of its own worshippers, may be regarded as terminated. The book of Revelation, it is to be hoped, is now once for all delivered from a tyrant, beneath whose influence it has been to the layman a cypher, to the divine a thorn, and to the infidel a jest. Honesty is sometimes of greater

value to truth than mere acumen. The author indeed has blindly and audaciously driven his steed, harnessed and in full armor, into the black and frightful chasm of *no language*; he perishes himself as an interpreter; but if the chasm closes, and he saves Rome, let him enjoy the honors of the Roman martyr. He may bear the palm with Curtius, although not with Calvin.*

Such are the disastrous consequences of admitting this passage to be an interpretation; it dissolves the language of the book by opening up to its signs an extent which is boundless; in a word, it constitutes its real language *no language*, and lays the basis for the method which has just been exploded.

This may be regarded as an indirect argument. But we proceed to advance two direct arguments, which, as we conceive, neutralize the averment that the passage in question delivers an interpretation to be taken literally. These we shall put in the form of two denials.

1st. A denial that interpretations are to be taken literally.

2d. A denial that this is an interpretation at all.

After setting aside the claims of this passage to be regarded as of an interpretory nature, we shall then proceed to show and prove from Scripture what the real interpretation is. This will elevate this im-

* The praise awarded by Scaliger to Calvin was, that commenting on the other books of Scripture, he refrained from all attempt to explain the Revelation, and thus abstained from placing his credit as a commentator in jeopardy. Hence it passed into an adage, *Calvinus sapit quod in Apocalypsin non scripsit*.

portant sign to the same rank which the other symbols of the book possess, and it will bring the book into conformity with itself and other Scripture.

Firstly, then, we have to observe that the interpretations rendered in Scripture are, for the most part, couched in language which has always some portion of the symbolic element in it. On some occasions this element pervades it entirely. Of this, the most notable instance is the answer of the angel to the question of Zechariah, ch. vi., "What are these, my lord?" And the angel answered and said unto me, "These are the four spirits (or winds) of the heavens which go forth from standing before the Lord of all the earth." Here it is clear that one symbol is explained, not in language to be taken literally, but by another. In the interpretation of the Four Beasts of Daniel they are said to be four kings, ch. vii. 17, which is not true in the literal sense, as we see from ver. 23, and the corresponding prophecy, ch. ii., for kingdoms are meant. The same occurs in this book, ch. xvii. 10. The seven kings are neither kings nor kingdoms in the literal sense, as is admitted by nearly all commentators, nor is the last verse of the interpretation to be taken in a purely literal sense; or, at least, a second mystical sense is not excluded from it. In Zechariah, chs. iv. and v., there are several interpretations rendered to the prophet which are all couched in language highly symbolic and mystical. The evidence from Scripture, then, is plainly against, and not in favor, of accepting even a formal interpretation in the purely literal sense.

But secondly, there is no foundation for supposing that the words form an interpretation, or that there is here any suspension of symbolic representation. We are not under any necessity of proving this position ; we are at liberty to assume it, the prophecy being symbolic, and the symbolic sense being that which is natural and germane to it. The language employed is such as would be used were the symbol undergoing, at the hands of the prophet, an expansion and variation. He is changing the symbol—the Dragon—into that of Satan. He has already introduced Michael, who is certainly a symbolic personage, which in itself is evidence that Satan is symbolic. Consistency in the representation is promoted by making the antagonist of that which Michael symbolizes, also a personage ; with this view the prophet employs Satan instead of the Dragon.

But, on the other hand, that Satan is an interpretation, is an assumption which requires proof. Of this position we have not seen evidence advanced, excepting that which lies in a loud and long vociferation, re-echoed by one commentator after another, that the prophecy plainly states that the Dragon is Satan. But this vociferation, is no argument to the effect that the prophet *means* that the Dragon is Satan. It is a mere begging of the question. In an ordinary document, such an explicit statement would be sufficient evidence of the meaning, but in an allegoric and symbolic work, the language, plain though it be, looks the other way. The very fact that the prophet gives us to understand *plainly* that the

Dragon is Satan, and that Satan is the arch enemy of mankind, is the strongest proof which he could give that the *Dragon* is not Satan, the arch enemy, since he writes an allegory, the fundamental principle of which is *to speak otherwise*. It is indeed difficult for the reader to get rid of the plain and obvious sense of language in the perusal of a work of this description, and it requires wisdom to be continually on the watch for the hidden sense, which is really meant. The principle of the language in which the prophet writes, is to invert the common and ordinary sense of words, and apply to them significations which are quite different. It requires pains to follow him in this process of inversion, but it must be done if we would understand him. Had the prophet not used the terms Satan, the devil, the deceiver, the serpent, at all, we should then have had ground to say, that Satan the spirit, might have been meant. Having used them, the really legitimate inference is, that Satan is not designed. Those who urge that the prophet plainly states the Dragon to be Satan the spirit, forget the character of the writing. This requires us to draw from a direct statement an opposite conclusion from that which is valid in common discourse. Here we are to assume the plain sense of language and prove, if necessary, an occult meaning. In allegoric composition, the opposite principle prevails. We are here under obligation to assume the hidden sense, and if necessary to prove the literal. This principle must be carried out with the whole book of Revelation, all of which must be understood to be

symbolic, except that which is proved incapable of yielding a symbolic sense, and which, therefore, must be literal. But it has not been proved that a symbolic sense does not properly here lie. It has been assumed, on the contrary, on the ground simply of the plainness of the language, that Satan is designed. The contrary conclusion is evidently the legitimate one. The more plainly that the idea of Satan the spirit is developed, the more we are to believe that Satan is not meant, and the more we ought to be animated to search for the hidden and occult meaning, which, according to the law of the book, lies concealed under the plain and obvious language. In this search the prophet helps us by connecting the symbol Satan with that of the Dragon, which he had previously described. This, there is ground to believe, and not Satan, is really the explanatory and interpretory symbol, and of the seven heads and ten horns of it there is a formal interpretation rendered in ch. xvii. From this interpretation, we deduce that a great political empire is prefigured by the Dragon and Satan, and that these are strictly synonymous symbols. There is accordingly much better reason for saying, that the Dragon is the interpretation of Satan, than that Satan explains the Dragon, since of the seven heads and ten horns we have an unquestionable interpretation. This interpretation, which is certain, entirely conflicts with the idea that Satan is an interpretation.

The principle is to be held steadily in view throughout the interpretation of the book that the symbolic prophet has really divested himself of the

power of speaking plainly. He has given his readers to understand he does not speak plainly. How then can he ever speak plainly? It is sheerly impossible that he ever can, and just in proportion to the plainness of his speech, are we bound, on his own principles, to look for a hidden meaning. The only occasion upon which this law can be held suspended, is when he renders a formal interpretation of his language in such a manner as to show that he has laid aside his disguised mode of speaking, and has adopted that which is common and usual; but even here it has been shown he preserves a certain mystical air in keeping with the general style of his work, and even interpretations must be scrutinized. But in the general current of his work, and where he gives no intimation that he ceases to speak allegorically, he must be held to write in a purely symbolic style; if he did not do so, he would necessarily be unintelligible. If he wrote now symbolically and now literally, he would violate the contract he has made with his readers, and would require himself to be present to explain his work, and tell us what he means to be literal and what symbolic. Accordingly, by no plainness of speech whatever, can the symbolic prophet ever convince his readers that he is speaking plainly, nor is there the slightest evidence that any symbolic prophet of Scripture attempts to do this. He leaves the explanation of his meaning, not to ideas of plain speaking, but to those laws of symbolic writing which evolve and demonstrate the hidden meaning. When John, therefore, asserts Satan to be the old serpent, called the Devil,

the accuser of the brethren and the deceiver, and describes the arch enemy of man in language, the plainness of which cannot be mistaken, he is only assuring us with the greater emphasis, that he means something different from Satan. For what reason? For the reason that he writes an allegory, and he has pledged himself *to speak otherwise*.

It is a fundamental law of that kind of composition in which the prophet delivers his prophecy and upon which its intelligibility is based, that every word is to be received as a symbol from which a right and proper symbolic sense can be in harmony with the laws of the language and the sense developed deduced. This last condition is a proviso which extends to every writing, for that can never be held to be meaning which yields no sense. Accordingly, if a word taken symbolically makes nonsense, it is clear it is not a symbol. This is a test, the application of which is simple, and it is an efficient one. In the prophecy there is a vast number of words which are to be taken in their literal signification. Such are those which are required in the machinery of the allegory for setting it up and for the disposal of its parts, for attaching the symbols and describing the relations which they bear one to another, and also for explaining, in several instances, the second sense. But the principle upon which the separation of these words from the true symbolic signs of the prophecy is to be made, is clear and well-defined. It is this. Every word is to be held symbolic until it refuses, upon a rigorous categorical interrogation, to give an intelli-

gible sense as such. Then, but not till then, is the word to be rejected as a symbol, and then, but clearly not till then, is it to be placed to the account of literal phraseology.

The plainness of the language, then, and the obviousness of its sense afford not the slightest argument that an interpretation is here designed. But this is the sole argument which is, or which it is possible to advance, that the words in question convey an interpretation, and it is baseless. Accordingly, that an interpretation is here designed is a sheer assumption. It is an assumption characterized by its audacity, for, on the ground of *obviousness*, it would set up the sense in a book which is *mystical*. It is mischievous, for it threatens to stab the language and the allegory at once.

But let us now turn to the evidence which establishes the proposition that this is *not* an interpretation. It has been seen that there is nothing to prove it such; accordingly for want of this evidence it falls to the ground as an interpretation; there are, however, strong reasons for concluding that it constitutes part of the symbolic text of the prophet. There is no formula of interpretation here employed: no angel-interpreter speaks: there is nothing in the language to indicate that the prophet has changed his enigmatical style and that he is using the words of plain speech: it necessarily follows he is still to be held as speaking enigmatically. The construction of his sentence imports likewise that he is engaged in making a transition from one symbol to another that

is perfectly synonymous; he intimates that he is doing this, not by saying that the Dragon is Satan, for then we might suppose an interpretation; but by coupling the names together in one set of what is really nothing more nor less than so many *aliases*! "And the Great Dragon," he says, "was cast out!" *alias* "the old serpent," *alias* "the Devil," *alias* "Satan." Such is the legitimate construction to be put upon his language. Passing from the Dragon to the correspondent symbol, Satan, his synonyme, he necessarily uses language in consistency with the new symbol which he has adopted, such as "deceiving the whole world" and "deceiving the nations;" but such phraseology can be no more held to imply Satan than the name itself. The most conclusive arguments, however, that no interpretation is meant by the words in question, are to be derived

1st. From the extreme plainness of the words themselves.

2d. From their peculiar position; and

3d. From their frequent repetition.

In regard to the first of these elements in the language, we observe that when an interpretation is really rendered, it is never fully rendered; there still remains something to be discovered. This element of partial secrecy adheres more or less to all the interpretations of symbolic Scripture. Daniel gives an interpretation of the prophecy of the four beasts, in ch. vii., but he leaves us to infer what empires they prefigure, and he leaves us to infer that the first three do not stand for kings, as he states them to be, but

kingdoms or empires. The interpretation which he renders in chap. viii. is distinguished by unusual plainness of speech ; but even here the language is not all to be taken in its strictly literal sense. John himself, certainly, preserves a mystical air in his interpretation in ch. xvii., although his meaning is sufficiently intelligible at first sight. But yet he does not expressly name the Roman power, as he is supposed to name Satan here ; nor are the seven and the ten kings of which he speaks, and which he likewise does not name, to be taken in the strictly literal sense. Yet this is a distinct and formal interpretation, delivered by the angel, and there is something in it still to discover. But Satan is all too plainly spoken of in the passage in question, to be regarded as interpretatory, for there is absolutely nothing left to discover. The prophet strives to make the idea of Satan as plain and obvious as language can possibly make it, which is evidence that he is still speaking enigmatically, for were he speaking as he really means, he would still speak somewhat darkly.

Secondly, the rule in regard to an interpretation, is to render it at the end of the discourse ; but this rule is here infringed. John sets out with the mention of Satan almost at the outset. He hastens with a zeal and promptitude in the highest degree suspicious, to tell the meaning of his symbol. In doing this he acts in a manner diametrically opposed to the usual practice and to the fundamental principle of symbolic writing, which is to exercise the understanding of the reader in the discovery of the sense. With this view

even interpretations are merely suggestive, while they are invariably rendered at the end of the discourse. The position then of the passage is adverse to its interpretatory character.

But thirdly, in no case is an interpretation rendered more than once ; this is justly regarded as sufficient. But John delivers this interpretation several times in ch. xii. He has occasion to mention the Dragon again in ch. xx., and he hastens to tell us that he means by it "that old serpent, which is the Devil and Satan," information which he had already several times repeated ; and lest we should not be sure of it even yet, he repeats it several times more. Now why this enthusiasm of interpretation in this single instance, when the prophet is everywhere else so extremely reserved and chary in the dispensation of light ? In the whole book he draws upon the intelligence of his reader, to which he makes a frequent appeal, advising him of the fact, that wisdom is necessary to discover his real meaning, and that he is not to understand him in the plain and obvious sense of language, and the effect of this admonition extends even to an express interpretation. But all at once the prophet lays aside every shred of his allegoric dress, for what reason it is impossible to see, and assumes, not an ingenuity, as he is wont to do, but a gross stupidity on the part of his readers, a stupidity so gross, that he requires to tell them the same thing in plain language, in language so plain, that a child cannot mistake it, over and over again. The procedure of John is so unaccountable and anomalous,

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if this be an interpretation, that on this ground alone we must reject the very idea of its being such, and hold that the prophet, when he is speaking of Satan, is still speaking in enigma. It is only thus that the prophecy can be delivered from that which must be regarded as a blemish of the first magnitude in an enigmatical work, a *garrulousness of interpretation*.

These are strong, possibly unanswerable arguments, against the regarding this passage in the light of an interpretation. But let us apply to it as we ought to do, and as we must do the fundamental law of the book above referred to, the law, namely, that every thing is to be regarded as symbol which will bear a right symbolic sense. This is plainly a law as fundamental to the interpretation of this book, as the law is to that of language generally, that every thing is to be taken literally which will bear a literal acceptation. Now it will be found, that applying this law, a *sense* arises for Satan, which is thus a symbol, in eminent harmony with the whole tenor of the composition, as well as with the spirit of Scriptural symbolic writing generally, and a sense which redeems the interpretation from all that irrationality which attaches to it, if Satan the spirit is understood. This sense is to accept Satan as a synonymous symbol with the Dragon. By Michael the kingdom of God is unquestionably signified, for it is not the Son of Man personally who is here meant, as must be confessed by every one, and nothing else but this kingdom can be prefigured by his name. Michael, he who is like to God, is used then as a symbol of the

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kingdom of God. Satan, on the other hand, the enemy of God, is used to designate the enemy of his kingdom. What more natural and more proper, than that Satan, the arch enemy of God, should be taken to represent the main and principal form of that dominion, the Roman, which, according to symbolical prophecy, is the arch enemy of His kingdom, in a book, part of which is certainly known to be political in its texture, and the whole of which must, on the ground of that unity of design which is essential to it, be held to be such. What, on the other hand, more improper than that Michael should be a symbol and Satan should not; that the heaven from which Michael casts Satan should be symbolical, and Satan himself should not. We see in the application of this symbol to the great political enemy of the kingdom of God, the Roman dominion, and to the last, for the Dragon or Satan is the last that is destroyed, an indication of that unity of design and conception which pervades the whole word of God. This consideration itself will afford an argument to fix the sense of the symbol. The first prediction that was delivered, is to the effect, that the seed of the woman shall bruise the serpent's head, Gen. iii. 15; the last that closes the whole volume of inspiration, is the destruction of the serpent as the symbol of the Roman dominion, when the victory of the Son of Man is complete, and when, in the words of Daniel, "there is given him dominion, glory, and a kingdom, that all people, nations, and languages should serve him: his dominion is an everlasting dominion, which shall not pass

away, and his kingdom that which shall not be destroyed," ch. vii. 14. This is unquestionably the end at least of symbolic prophecy. Of what victory is this that Daniel speaks? Is it not of the victory of the Son of Man over the fourth great world-dominion, which is the Roman? And is not the same victory the burden of the Revelation? Few will deny this. The whole book bears evidence that it is. What more natural, then, and more fitting, than that John should symbolize a step towards the achievement of it by a victory of Michael over Satan, ch. xii., and the consummation of it by the casting of Satan into the lake of fire, ch. xx. There is the strongest evidence that the prophecy of Daniel, so far as it respects the fourth world-dominion, is identical with that of John. If the former prophet makes no reference to Satan the spirit, on what ground is it to be held that John introduces into his prophecy a subject so foreign to that of Daniel, and to every other part of his own? Nay, how can he prophesy of Satan the spirit and deliver an intelligible prophecy at all? But it is a law with him, which he rigidly adheres to, simply to develop and to originate neither a new subject nor a new image, of which the germ at least is not to be found in the preceding prophets. He develops, but he originates nothing, so far as is known, neither in style nor in subject. Where is the germ of Satan the spirit in the elder prophecies? They all bear reference to the political world, as their interpretations prove. These prophets neither do, nor could they predict of Satan the spirit, for by introducing an

element so foreign to their subject, they would destroy the language in which they write, and make their compositions incomprehensible. Who can tell where Satan manifests himself, and where he does not? How can his presence be avouched by a hieroglyphic symbol? Of great political dominions and events in the world's history, these signs can give an intelligible account. But how can they register the doings of such a spirit as Satan? The subject is as totally ignored as it is alien to their whole cast of imagery and conception.

How stands the argument, then? it stands, thus far, in this way :

1st. There is not a particle of evidence that Satan is an interpretation of the Dragon ; it necessarily follows that the language is part of the symbolic text, and accordingly is to be accepted as enigmatical.

2d. There are irrefragable arguments which prove that Satan is *not* an interpretation of the Dragon.

3d. There is evidence derived from the language and the representation made that Satan is a synonyme of the Dragon. The manner in which the prophet uses either designation throughout his prophecy, employing them interchangeably, which he does, is in harmony with this latter conclusion, and of itself almost necessitates it.

These arguments show, that whatever be meant, Satan is not meant.

But let us now proceed to prove that the true interpretation of the symbol is the Roman Empire, independently of any amalgamation of it with its synonyme, the Dragon. This will be important ; it

will fix the sense of Satan, independently of the Dragon, and it will likewise confirm the application which is made of the Dragon.

In one of the Old Testament prophecies, models for the Revelation, Satan is employed as a symbol for a political enemy of the kingdom of God in the times therein referred to. There is an exhibition of unity of design in the spirit of God's employing the symbol in the same sense in John, which affords a sound basis for argumentation. It is well known that John founds on past events in the history of the church, as types of the times of which he speaks. The imagery of the vials is drawn to a great extent from the plagues of Egypt, the delivery of the church from Egyptian bondage, being typical of that deliverance of the church from Roman thralldom, which the seven last plagues or vials effect. The Seven Trumpets are founded upon the siege of Jericho by Joshua, the trumpets on this occasion being blown seven days successively, until the hostile city fell. The fall of Jericho is typical of the fall of the last great enemy of the church, which the seven trumpets of the Revelation, symbolical of seven great judgments, effect. The deliverance of the Jews from Babylonish captivity, and their resurrection to a state of national existence in Palestine, are predicted by Ezek., ch. xxxvii., under the figure of a resurrection. This restoration afterwards came to pass. It is assumed by John, as typical of the great resurrection of the church from Roman captivity, when the saints of the Most High take the kingdom, as predicted by Daniel and by

John, and one of the representations of this consummation made by John, is founded on the figure used by Ezekiel, Rev. xx. 5. Now in predicting this restoration of the Jews, the antitype of the grand consummation predicted by John, the prophet Zechariah employs the very same symbol which the prophet of the Revelation here makes use of, viz., Satan. Zechariah represents Joshua, the high priest, standing before the angel of the Lord, and Satan standing at his right hand to resist him, ch. iii. Is Satan literal here? Certainly not, for Joshua is not literal. Joshua is the emblem of his nation, and Satan is unquestionably the symbol of the Babylonish power or its immediate successor, resisting the return of the Jews to Judea, and their establishment there as an independent nation. A further and a spiritual sense has been attached to this prediction; but without calling this in question here, this is its primary sense, as v. 2 and the strictly analogous prophecy in ch. i., the import of which cannot be mistaken, clearly shows. The burden of these predictions in their primary significance, is the revivification of the Jews to a full and prosperous state of national existence; and that this is their primary meaning, many indications of the second sense scattered throughout them sufficiently prove. Zechariah then employs Satan, which he uses as a symbol to represent the Babylonish dominion. John is doing nothing more than maintaining his principle of representation, to which throughout the book he is true, of selecting his imagery from the preceding prophets,

and of applying it in a striking, analogous manner, when he uses Satan to symbolize the Roman dominions, or the Roman empire, a power which occupies to the kingdom of God in the distant times referred to by him, the same relative position which the Babylonish power occupied to it in the times spoken of by Zechariah. It is thus obvious, that unity of conception throughout the works of the authors who wrote in it, which is necessary to the existence of the symbolic language as a vehicle of intelligible communication, is maintained by the application of Satan in the Revelation to the Roman dominion ; but it is violated by every other application which is made of the symbol, and its language is reduced to a state of paralysis. If the one prophet of God uses the symbol to designate a political dominion, does not the other prophet of God do the same ? Common sense demands the conclusion that he does, and let it ever be remembered that common sense is an excellent exponent of the sense of Scripture ; well-established precedent enforces the conclusion ; the science of interpretation corroborates it, for if John uses his signs differently from Zechariah, the truth and virtue of symbolic representation are forever lost.

This is one passage which may justly be held to fix the sense of the symbol. The conclusion is a legitimate, nay, a necessary one, that as Zechariah employs Satan for the political adversary hindering the restoration, John employs it for the political adversary hindering the final victory of God's kingdom, of which the restoration was a type. But there is

another passage of Zechariah; and another for this prophet affords three authorities to fix the sense of the symbol.

An express association is constructed by him connecting Satan with the political enemy of the kingdom of God, which he had immediately in view. He delivers a prediction in regard to the restoration of the Jews in ch. i. The horses, of which he there speaks, v. 8, that stood among the myrtle trees that were in the bottom, plainly symbolize the political antagonist of the Jews that hindered their restoration. That they represent this power is evident from the words of the interceding angel, in vs. 12 and 15, where he describes them as the "heathen that helped forward the affliction," and from a comparison of ver. 11, with ver. 15. Of these horses bearing this significancy, it is said, "These are they whom the Lord hath sent to walk to and fro through the earth;" and again they said, "We have walked to and fro through the earth, and behold all the earth sitteth still and is at rest," vs. 10, 11. Now "walking to and fro," is, in Scriptural conception, eminently a characteristic of Satan, as is evident from other passages, but more particularly from that in Job, where Satan applies it to himself, in the words, "And the Lord said unto Satan, Whence comest thou? Then Satan answered the Lord, and said, From going to and fro in the earth, and from walking up and down in it," ch. i. 7. We here find then an association of the characteristic of Satan, to wit, "walking to and fro," with this "heathen that helped forward the afflic-

tion," and in the application of the same symbol in John to the great dominions that helped forward the affliction in the times to which he refers, and hindered the glorious result of which the restoration of the Jews from the Babylonish captivity is typical; we see another manifestation of that unity of design which the Spirit of God manifests in the use of that imagery with which he clothes his predictions, and which unity of design is the chief key to their meaning, and at the same time the guarantee of it. Observing, then, this association of Satan with the power which hindered the restoration of the Jews in the times spoken of by Zechariah, we are under obligation to apply the symbol in John to a power which occupies a similar relation to the kingdom of God in the times to which he refers, which power we know from Daniel to be the fourth dominion of the world, the Roman. This is thus evidence from another part of Scripture for the true interpretation of the symbol.

But, in a third prediction delivered by the same prophet, we find the association above referred to connected with the same branch of the Roman dominion, of which there is the strongest internal evidence that the Dragon or Satan of the Revelation is the symbol, viz., the Imperial. Zechariah, in ch. vi., redelivers the prophecy of Daniel concerning the four world-dominions, prefiguring them under the form of Four Chariots. The essential oneness of these predictions is admitted by most commentators, and cannot reasonably be denied. In respect of the red horses of the first chariot the prophecy observes silence, for the

Babylonian empire, which was the first, had already passed away. It had, therefore, ceased to be a subject of prediction. Of the black horses of the second, and the white horses of the third, the prophet says that they "go forth into the north country," ver. 6. The prophecy being a symbolic one, we are bound to take these words symbolically, provided they yield a good sense as such. Now they do this, and consequently we are required to understand them symbolically. The north, the region from whence blow cold blustering winds, is the natural and Scriptural emblem of judgment (Is. xvi. 31, xli. 25; Prov. xxv. 23), while the south, the region of soft balmy winds, is the natural and Scriptural emblem of prosperity.—Job xxxvi. 17; Ps. cxxvi. 4. The horses of the second and third chariot are said to go forth into the north country, that is, the dominions which they prefigure, go forth into judgment. The second world-empire, the Medo-Persian, was at this time flourishing; the third, the Greek, flourished after it; but both these dominions were speedily brought to judgment, and passed away. That this is at once the sense and the fulfilment of the predictions, is evident from the commentary which appears on them in v. 8. It is there said, "Behold these that go toward the north country have quieted my spirit in the north country:" the meaning of which can alone be, that the dominions which have passed to judgment have quieted the judicial spirit of the Lord. The idea is a common one throughout the Scriptures, that the Lord is appeased. and his Spirit is quieted by the judgment in-

flicted on his enemies. The world-empires are his and his kingdom's enemies, and he is here said to be appeased by the judgment of the second and third. But it is with the fourth chariot and its horses that we have particularly to do, this being the symbol which, as it stands for the fourth world-empire, unquestionably has a close connection with the subject of the Revelation. Now Zechariah divides the empire prefigured by this chariot into two branches, which branches he symbolizes by the two sets of horses in the chariot. This, it is to be noted, is the sole chariot which contains such a division in respect of its horses. These horses move off in different directions, leaving it rather obscure what becomes of the chariot, so little does prophetic allegory care about the mere vehicle. Nevertheless, there are commentators who are very solicitous on such points as this, and who are not satisfied unless they know every thing, and can make an allegory square with the second sense to a hair's breadth, which is impossible; and which the Spirit of God himself does not do. The two sets of horses necessarily represent two great divisions of the Roman dominion, inasmuch as they form a division of the fourth chariot which stands for the Roman dominion. Such a twofold division is a very marked one in history. This dominion cannot, with an approach to correctness, be portrayed except as twofold. Its history manifests the two great divisions of the Empire and the Papacy. The former of these has existed from the days of John up till 1806, when it was formally dissolved. The latter has held a steady sceptre of dominion upon the

Roman earth since the sixth century. What Zechariah predicts, then, of the fourth dominion has been fulfilled : the Roman dominion exhibits in history two grand divisions, which can alone be held to be the two mentioned. Of the grisled horses the prophet says, that they go forth toward the south country. The south country is the emblem of prosperity, the north being the emblem of judgment. What then is here predicted, is, that one of these divisions shall be an eminently prosperous dominion. But the Papacy has been such a dominion, for its history has exhibited a longer and a more unbroken tract of prosperity than has fallen to the lot of any political power on record. Prosperity has been a historical characteristic of the Papacy in the highest degree, and it is that applied to it in the prophecy. Is there any dominion, since the time of Zechariah, which can vie with it in the possession of this notable characteristic ; certainly there is none. The Papacy is par excellence the *prosperous* dominion of history. It is, moreover, the dominion for which the long period of 1260 years prosperity and dominancy has been chalked out in Daniel and in the Revelation, and this may be conceived had regard to in this prediction likewise. The characteristic establishes the identity of the dominion predicted of by the three prophets. The prediction regarding the grisled horses (the color of which may justly be held to indicate a many-peopled dominion, (compare Rev. xiii. 7, 8, and xvii. 15-18, and the populousness of the Papal Empire) is then fulfilled in the Papacy. The grisled horses standing for the

Papal division, it necessarily follows that the bay stand for the Imperial, since this is the only other historical division of that dominion for which the fourth chariot stands and which exhibits a twofold division. What is said of these horses is worthy of close attention, inasmuch as it will throw an important light on the symbol we are discussing. It is said of them, "And the bay went forth, and sought to go, that they might walk to and fro through the earth : and he said, get you hence, walk to and fro through the earth. So they walked to and fro through the earth," v. 7. Now there is here an association three times developed, doubtlessly for the sake of emphasis, with Satan, whose characteristic, as it has been seen, is to "walk to and fro" through the earth. The characteristic of Satan is here applied—and applied in a very marked manner—to the Roman Imperial power. Accordingly, in the selection of the symbol Satan in the Revelation, it is a legitimate conclusion, that regard has been had to an association already established. An association of Satan with the Empire is made in Zechariah; it is reasonable to conclude, that the Satan of the Revelation is associated with the same Empire, since John must be held to predict of it.

But the words, while they excite an association which identifies "the bay horses" of Zechariah with the "Satan" of John, convey a prediction; this is their main purpose and design. It is here prophesied that the division of the Roman dominion, symbolized by "the bay horses," should be distinguished by the

characteristic of walking to and fro through the earth ; that is, should be a dominion characterized in history by the change of its locality, and its peculiarly vagrant condition, if the expression may be allowed. It will be difficult to establish any other sense for the words except this. Now this feature of vagrancy or itineracy is to be found developed in the highest degree in the history of the Roman Empire. As the Papacy has been pre-eminently the *prosperous*, so it has been peculiarly the *vagrant* dominion of history. Before the fall of the Empire in Italy, and its subsequent transfer to Germany, the Emperors manifested a frequent, and in rulers very unusual, desire to change the seat of government. Diocletian removed it to Nicomedia, and Milan, and Constantine to Constantinople.* During the existence of the Empire in Germany, it has been essentially an ambulatory or itinerant dominion, walking at the death of each Emperor through the various Kingdoms of Europe, canvassing and seeking for a wearer of its crown, while the exact position of its power at any given time has been a problem of very difficult solution. It has been pre-eminently, in fact, the dominion which has walked to and fro through the earth, and so very strangely developed has been this char-

* Livy gives an eloquent and lively speech of Camillus in opposition to a design of removing the seat of government from Rome to Veii. Julius Cæsar was reproached with the intention of removing the capital from Rome to Ilium or Alexandria. The third ode of the third book of Horace was composed, it has been thought, to divert Augustus from a similar design. See Gibbon.

acteristic of it, that it could by no means be considered over emphatic in the prophecy, to mark it by a threefold announcement. In the words, "And the bay went forth and sought to go, that they might walk to and fro through the earth;" reference, it may be held, is made to the disposition of the Emperors to change the locality of the government. The signal and compulsory change of locality, which took place when it was cast out of Italy and thrown upon Germany, which, in the opinion of many judicious commentators, is the event predicted in the symbolical casting of the Dragon or Satan out of heaven upon the earth, as described in the vision in which the passage, directly in question, occurs, may properly be considered as intimated in the words, "Get you hence, walk to and fro through the earth." These words sound very like the announcement of the fiat of the Almighty driving the Empire out of Italy, and causing it to assume its perambulatory life in Germany. Indeed, it is not easy to see to what other event in history, and to what other dominion the prediction thus delivered is applicable. When it is considered, moreover, that we are authorized upon the strictest and soundest rules of interpretation, to apply no less than three predictions to this event—the dethronement of the Emperor in Italy, viz., the prediction delivered in the fourth trumpet, Rev. viii. 12, that of Rev. xii. 9, and the one now in question, there lies here strong evidence for coming to the conclusion that the event in which three separate predictions find a realization, in harmony with the various con-

ditions to be fulfilled in each, is the event predicted by these three predictions, and also, that if three predictions can be shown to be fulfilled in one event, these three predictions constitute one prophecy. This great revolution cannot be regarded an event unlikely to be three times predicted, since it is a signal characteristic of Scriptural prophecy to *repeat* its predictions. The fall of the Empire at Rome, and its transfer to Germany, is, beyond doubt, the greatest revolution which has taken place in the history of the world, since the Christian era, and it is the one which has been attended with the most momentous consequences. It paved the way for the rise of the Papacy, a power which has exercised greater influence upon the affairs of modern Europe than any other which has appeared on this theatre. It enabled a German King to array himself in the cast-off Imperial vestments, and to exercise an authority over vassal States through the authority of the Roman name and Empire. It called forth from the abyss which it made in the centre of Europe, the two great powers, the Pope and the Emperor, which have led the destinies of the modern Roman world. In a word, it was the event which broke up the Roman dominion, the fourth of the world, into that twofold form in which we find it represented in Daniel, in Zechariah, and in John, as there is the plainest evidence, and as it has existed in history. We make no reference here to the prediction of Paul concerning the same great revolution, because it is couched in literal language, 2 Thess. i. 3-12. But the relation of the Empire as

the power that letted or hindered the rise of the subsequent Papacy is there very distinctly brought out, and affords evidence to confirm the application. Nor do we refer to the allusion made to this same great event in Revelation, by John himself, ch. xiii. 2, where it is said that the Beast, which can alone be interpreted to be the Papacy, entered into "the power, seat, and great authority" of the Dragon, which seat must be inferred to be the vacated Imperial seat, for it was into this that the Papacy entered. To apply this passage to its occupation of the seat at Rome of fallen Paganism, is wholly untenable. There is no authority for the application of a symbolic prophecy to an *ism* of any kind: if there were, the language could, by no possibility, sustain the load of *isms* that might be put upon it by the fancy of man, to which free rein is thus given. The field chalked out for the symbols by Scriptural authority (all else is fancy, and idle conjecture), is that of very great, nay, the very greatest of all political dominions and events in the history of the world. This is a limited sphere; the objects in this world, upon which history pours its clear and steady beams are well defined; and the hieroglyphics can master it, and can be definite upon it. But *isms* and *ities* et hoc genus omne, are legion in number, unsubstantial and airy in form; they are but Protean ghosts, and the hieroglyphics cannot seize them. They abstain from them, and there is not the slightest evidence that they touch them. Whenever one hears an *ism* or an *ity* predicted of in the Revelation, he may be certain the

interpretation is false ; the language is incompetent to describe such a thing. Symbolic prophecy is consecrated (by some thought desecrated) to the political field alone. Within this, which, if we take the interpretations of Scripture as our guide, is its only sphere ; it is definite, intelligible, and subject to laws which determine its sense, and invest its announcements with the force of demonstration ; pushed beyond this, it is shadowy, indefinite, and totally unintelligible. It becomes, then, instead of the oracle of divine truth, the mere toyish trumpet-piece of commentators, the sound of whose blasts, however, are sometimes woefully loud, as in "The Great Tribulation," but at the same time woefully uncertain. Unquestionably, if Satan, the Spirit, be in the Revelation, a very shrill blast may be sent forth by the trumpeter, provided he can play well. But Satan is not there, and the note is a false one. All the variations performed on this note are likewise false, such as the resurrection of the martyrs in the literal sense, their reign with Christ for a thousand literal years, the assault of Gog and Magog when this period is finished, the living of the immortals and the dying of the mortals together on this earth, the conflagration of the world, the general resurrection, and the final judgment of all men ; none of which subjects are spoken of in the Revelation, except as *symbols* of something different ; these are themes, baseless, then, which, employed by a performer endowed with strong lungs, make an ear-splitting and awful music, but containing, as Paul says, no "distinction in the

sounds ;" it is not certainly known what is so tremendously " piped."

The argument, then, that Satan the Spirit is *not* meant in this passage, and that it contains nothing which conflicts with the interpretation in ch. xvii., may be summed up in the following terms :

In the first place, the sole argument which is or which can be advanced that the passage conveys an interpretation, is a *fallacy*. The obvious meaning, according to the principle on which the book is written, is not the real one ; it ~~is~~ the hidden and occult which is the real sense. It can scarcely be questioned that it is a legitimate deduction from this premise which itself is indisputable, that the more obvious a meaning is the more certain, it is that it is not the true one, except in the case of an interpretation being rendered, which is here the matter to be proved. There is not any symbol in the book, of which it can be said with truth that the real meaning is obvious. The prophecy is constructed with such system, that there is no real meaning in it which is not enigmatical. On what ground, then, are we authorized to take the obvious meaning in the case of Satan ? It is in vain to say that it is on account of its extreme obviousness, for this is only an enforcement of the reason why we should not take it. In common discourse, it is a sound rule that the more plainly a man speaks the more we are bound to believe him in the plain sense of his words. It is evidently an equally valid rule, that in enigmatical discourse, the more plainly he speaks the less we are bound to

believe him in the plain sense. Now John parades Satan, the Spirit, before our eyes in the most conspicuous and flaring colors; this is the very strongest evidence he could give us that Satan is not meant by him.

In the second place, while there is not a particle of proof that Satan is designed, there is strong evidence for the conclusion that he is not designed, and that the language is symbolical. There is no formula of interpretation employed which can alone suspend the law applicable to the whole book, and which bears that it is to be read symbolically. There is nothing whatever to show that the prophet is not passing, as he does on several other occasions, from on symbol to another that is strictly synonymous—from the Dragon to the correspondent one of Satan. There is nothing to indicate that he has ceased to speak allegorically. The mere want of evidence to this effect is evidence in favor of the contrary position that he continues to *allegorize*, since it is only the presence of evidence which can suspend the application of the law. There is thus a total want of evidence for the one position which in itself is evidence in favor of the other. On the other hand, there is positive evidence that an interpretation is not designed, because if there were, there is such a plain-speaking and frequent repetition, as to render the interpretation an *anomaly* such as cannot be conceived to exist.

In the third place, if Satan is meant, the prophecy exhibits the gross inconsistency in represen-

tation, of marking a political dominion with the characteristic of seven heads and ten horns, ch. xvii., and of attaching the same characteristic to a spirit, ch. xii. This is such a total reversal of all the principles of hieroglyphic writing, that on this ground alone Satan cannot be held to be designed.

In the fourth place, if Satan is meant, then one of the principal actors in the book is generic, itself sufficiently inconceivable, and comprehends other two actors under it, namely, the beast and the whore, for these must be understood to act under the influence of Satan. Of such a comprehension, which if Satan is the Spirit must exist, there is not the slightest trace in the book. The Dragon, the Beast, and the Whore, the three actors, appear of perfectly equal standing. There is no intimation that the Dragon leads the two latter on, or that he holds any pre-eminence over them, such as that which Satan must be conceived to hold relatively to two political powers acting under his influence. Such a relationship must have been expressed had the Dragon been intended to represent Satan the Spirit; and the non-development of it is evidence to the contrary. At the same time the relationships actually developed between the three symbols, are precisely such as are correspondent with the application of them to the Roman Empire, Papacy, and the Church. It is plainly contrary to the true relation of things, to represent Satan on the same level and in alliance as the Dragon is represented, ch. xvi. 13, 14, with two political powers. Again, the Dragon, the Beast and the False

prophet, (or the Whore,) are described as gathering their forces to a final battle, ch. xvi. 14. But if the Dragon be Satan, the Spirit, the representation made is inept, for the Dragon is contradistinguished from the other two, and yet being Satan, he necessarily comprehends them both. The representation of the prophet is thus made to contain the absurdity which would lie in the statement, were any one foolish enough to make it, "Germany, Austria, and Prussia levied war against France," which is a statement plainly absurd. The interpreter is not at liberty to attach a meaning to the work he is deciphering, which makes it speak a language that is inept and ridiculous.

In the fifth place, if Satan is to be taken literally and the Dragon symbolically, the language and the allegory in which the prophecy is couched are at once destroyed. The language is annihilated by the subversion of its fundamental law that it is symbolical; if it is partly literal and partly symbolical, it is destroyed as a vehicle of intelligible communication, since there is nothing in it to determine what is literal and what is symbolic. It is destroyed in another respect, likewise; for a foreign element a spiritual one is introduced in it, which unfastens it from the mooring it has in the symbolic language of the Old Testament. The lexicon which it has is thus committed to the flames, and the book of universal nature is opened up to expound a few simple hieroglyphic signs, which thus become the sport of imagination, but cease to exist as definite and intelligible

signs. The same blow inflicts on the allegory's unity a fatal stab, so that the life of the prophecy is taken in one and the same assault. These are consequences so disastrous that the interpreter is no more at liberty to apply an interpretation which incurs them, than the physician is licensed to administer a poison.

Sixthly and lastly ; the true interpretation of the symbol is given in Scripture itself, which applies it to the Roman Empire. Two predictions of Zechariah not only authorize but necessitate the application of the symbol to the Roman dominion ; a third points out the Imperial to be that division of it with which Satan is associated. This association is made in that very language in which the prophet writes, and its authority, accordingly, in fixing the sense of the symbol, is in itself sufficient, while in the absence of every other it is absolute.

There is thus nothing in this celebrated passage which has been made the war-cry of commentators for ages in their onslaught on the sense of the prophecy, to conflict with the interpretation in ch. xvii. It gives no key whatever to the sense ; it expresses a mystery ; but this mystery is solved in another part of Scripture. Instead of a key, this passage literally taken is a firebrand, which is more consistently in the hand of the enemy than the ally. It is in truth a firebrand which, when applied to the temple, wraps it in a desperate cloud of smoke, besmirches its pillars, and conceals its proportions from view. The true key is to be found in Zechariah. The authority hence derived, attaches to this symbol of the prophecy the

same strictly political sense which all the other symbols in it bear. This authority speaks the language of the angel which is the language of truth. Out of Zechariah, then, there breaks forth a light from the divine source of light, in the radiance of which the prophetic temple reveals itself in the proportions of exquisite symmetry, of magnificent but classical beauty. It contains within it an oracle that speaks forth the destiny of Man, of Empires, and of Nations, but not of Satan.

CONCLUSION.

THE DOUBLE ALLEGORY IN ITS SECOND AND REAL SENSE, OR PLAN AND DESIGN OF THE REVELATION.

WE understand, or, at least, we believe we understand now the first representation which the Revelation makes. It is a very essential point. This first representation contains two allegories instead of one, or two versions of the prophecy instead of one, as it has hitherto been holden to contain. It has been seen that this twofold representation is a law of symbolic prophecy, which law we are bound to believe the Revelation follows. It has been seen farther that when it is applied to the prophecy, a plan arises for it which is at once extremely simple and extremely beautiful—in itself evidence of the double version. It has been seen that the plan of the prophet is to give a short first version containing a synopsis or table of contents to a longer, full, and complete version. This second version he delivers in the seventh or perfect seal; the one version he, or, to speak more correctly, the Spirit of God, divides from the other by “a silence in heaven about the space of half an hour”—a clear and palpable expression of the division, which has such an effect, and which can have no other.

It has been seen, moreover, that a fourfold representation of the subject is a law of symbolic art. This law, as well as that of reduplication, is clearly followed in the Revelation. There are, upon an analysis of its contents, no more than four subjects discoverable in it. These comprehend a Conqueror and three antagonists, whom the former defeats and destroys by casting into a lake of fire. These combatants are simply exhibited to view in the first version ; they are here placed on the canvas comparatively in a state of non-action, nothing more than their features and general character being expressed. The detail of the contest is afforded in the more complete and perfect second version. In the first, however, this subject is introduced once for all, and with the view doubtless of expressing the perfect unity of it by a solemn invitation addressed by the Living-creatures to the prophet to "come and see" its components as they are displayed under the first four seals. The reduplication is pointed out by "a silence in heaven about the space of half an hour," ch. viii. 1., a measured pause and suspension of the representations made to John, which, in such a composition as this, must have some meaning, and which can have no other except that of dividing the prophecy, which itself is *one*, into *two* versions. The other important feature, that of the quaternal structure, is pointed out by the corresponding and otherwise inexplicable peculiarity in the structure of the prophecy above described, the invitation addressed by the Living-creatures to the prophet to "come and see" four pictures. This, like the "silence," is a peculiar fea-

ture in the character of the representations made, which, in this allegorical work, must bear a sense ; it is impossible to assign to it any other meaning except that these pictures thus introduced constitute all the subjects of the prophecy. The one feature is inexplicable, except by reduplication, and it points it out ; the other is inexplicable, except by the quaternal structure, and it likewise points it out. If the quaternal structure of the prophecy is proved, it involves the proof of the reduplication ; if the reduplication is proved, it involves the quaternal structure. Each feature, however, is proved by itself, and the truth of each rests upon an independent basis, while the proof of the one contributes strength to the other. These features are laws of symbolic composition which it must be held the prophet follows. His following them is not only a condition, the fulfilment of which is to be anticipated ; it is to be demanded of him. We are authorized to say if he does not, that, not fulfilling the laws of his art, he does not write intelligibly. The prophet is prompt to the call, for he informs us that he has written reduplication and the quaternal structure in shining letters over his work. He has drawn a division right across his prophecy so flaring that the eye of the blind might almost see it ; he has indicated the quaternal structure by a device which is as conspicuous as it is expressive. At the same time the recognition of the fulfilment of these laws by the prophet brings out a unity of design for his whole book which is only the carrying out of the first and fundamental principle of sym-

bolic writing, to wit, the principle of unity of conception. The prophet, then, has implemented all the laws of his art in the structure of his performance. He has given to the interpreter the pledge that he has been true to its principles, and he points him to these laws as the main key to decipher his meaning. He writes so that we can both trust him and understand him. The application of these laws is necessary to understand his first representation. The apprehension of this is an indispensable step to the apprehension of the second. If we understand this first representation, we are then, but not till then, at liberty to proceed to the interpretation of the second and real sense of his prophecy.

The means of interpretation, which we have developed in the preceding pages, will not enable us to do more than give a sketch of the general design of that second representation which the prophecy reflects from its first. The laws of the symbolic language, and the application of the symbols to historical events, can alone determine the details of this second representation. Nevertheless the sketching of the general outline of it may justly be held to be the first work to be performed in the development of the second sense. It is as necessary for the interpreter of a symbolic prophecy to complete this sketch as it is for the painter to draw a rough outline of the picture he is about to paint. Without a sketch of the prophet's design in his hand the interpreter can no more know where to place a particular symbol, upon which he may lay his hand, than the architect with-

out the plan of the building how to set a stone in the building he is erecting.

The means of interpretation already discussed are, however, quite sufficient to enable us to give this general sketch of the prophet's plan and design, which may be justly considered the pioneer of the interpretation. It is a sketch quite as necessary for him as the chart is to the navigator. The means already discussed put this into our hands, and for this end to employ any farther means of interpretation would only overload the plan. The generals must be carefully ascertained ere the particulars be condescended upon. If this outline be truly sketched, if the interpreter's plan and design be a faithful reflex of the prophet's plan and design, the filling in of the details into this plan will be afterwards a matter of comparative facility, and it may be added, of certainty. The knowledge of the prophet's plan and design is indeed the fortress of the whole interpretation. In possession of this, the position of the interpreter may truly be held impregnable. He has at his command an artillery of demonstration sufficient to sweep before it every assailant.

But the means of interpretation already considered are sufficient to afford this plan; they develop it fully. The application of the two in reserve, powerful as they are, we mean the symbolic laws, and the symbols, will at present interfere with its simplicity and will eventually only corroborate it; they will demonstrate it, and that in a most effective manner by the completion of all the details. But the plan itself

can rest, and should be made to appear to rest on an independent basis. It is competent to stand on its own merits; the evidence on which it is founded, it is perfectly conceivable, may indeed be of such a nature that it can be affirmed of it with truth, this *must* be the plan, no matter what the particulars or what the details may be. The allegation may be truly made, that it is impossible they should conflict with the plan. On such evidence as this we believe the plan developed for the Revelation in the preceding pages does rest. It rests on such evidence that it is impossible to conceive that the particulars should not agree with it. Let us glance for a moment at the evidence; we shall see its strength. It rests, first of all, on the fundamental laws of that kind of composition in which the prophet writes, the violation of which is impossible, since he would then cease to be intelligible. It rests farther on certain leading characters which the prophet has inscribed on his work; for, in truth, the outlines of the plan in question are all afforded by the prophet himself. Are they not? The reduplication is certainly sketched by the "silence;" the quaternal structure by the "Come and See," of the living-creatures; the unity of the prophecy by its comprehension in one seven-sealed book; the victory of the kingdom of God is sounded forth by the animating strains addressed to the seven churches to press on to the mark of victory; the Roman dominion is proclaimed to be the enemy by the interpretation in ch. xvii., which conclusively shows that three combatants are Roman, which are all the

combatants. These are certainly the essential features of the plan and design ; it is into these that all the particulars and details of the prophecy must be filled in and dovetailed. But to suppose that these details will not fit into the general design is as inconceivable as that the bones of a skeleton should not fit in to that skeleton to which they belong, or that the assemblage of all the parts of a whole should not constitute that whole itself.

This is the conspicuous excellence which the demonstration of symbolic prophecy exhibits. Every position in it rests on its own independent basis. Thus reduplication rests upon its own foundation, the quaternal structure upon its basis ; unity of design rests upon its own pillars, but all these mutually corroborate and demonstrate each other, and form together a structure which sets skepticism at scorn. The plan likewise rests upon its own basis, but the harmony of the details of this plan and the correspondence of all these with the events of history prove it a second time, and this time with a force of demonstration which it is alone within the compass of inspiration to yield.

Well assured, then, of the soundness of the plan, both because it is founded in the laws of symbolic composition, which John must observe, and which there is evidence that he does observe, and because it is the plan, the outlines of which are drawn by the hand of the prophet himself, we proceed to state the general features of it.

“The Revelation of Jesus Christ which God gave

unto him," is in the introductory vision as described in ch. iv. and v., represented to be delivered in one seven-sealed book from the right hand of God on the throne, to the Lamb, who receives it to open the seals of it. The unity of the prophecy is here expressed. The seven seals the Lamb opens in unbroken succession, and displays the sights eliminated to the prophet without suspension, until the seventh seal is broken, when "a silence about the space of half an hour" takes place, dividing the representations of the seventh seal from those of the six preceding seals. The double version of the prophecy is thus indicated, for the prophecy, which is undivided in itself, is divided in representation! The four living-creatures call the prophet's attention to the four pictures of the first four seals. The quaternal structure is here indicated, and the unity of the subject in a fourfold form is proclaimed. On the ground of the analogy constituted by this introduction with those of Daniel vii. 2, and Zech. vi. 1, the four subjects introduced and originated are necessarily political dominions of the first magnitude in the history of the world, reckoned from the date of the prophecy up till the point of time at which symbolic prophecy terminates, namely, the destruction of the fourth dominion of the world, i. e., the Roman, and the establishment on its ruins of that dominion of the saints, which runs the race with this for the supremacy of the world, and eventually wins the prize. The four greatest dominions within this space of time are thus declared to constitute the whole subject of the prophecy. The

origination of the subject from a common source, which is effected by this introduction, involves the same conclusion.

In this subject there is an extremely small field chalked out for the application of the whole imagery of the prophecy; the symbolic signs are of an extremely simple nature; the subjects to which they are applicable, though grand, are likewise simple; it neither requires any stretch of ingenuity nor learning to fix, what are the four greatest dominions in the world's history within the time designed. If it be admitted that the kingdom of God is one of these great dominions, which can hardly be gainsaid by any one who reads his Bible or studies history, and that the greatest ecclesiastical dominion within the time specified is another, which, also, is a proposition which can hardly be disputed, the recognition of the four dominions is very easily effected. The kingdom of God, the Roman Empire, the Papacy as a temporal power, and the Romish Church as a strictly ecclesiastical dominion, are necessarily the four in question. There are certainly no two temporal dominions within the time that will vie with the Roman Empire and Papacy, in respect of greatness, if influence and extent of duration be considered which, in this regard, are the true measures of greatness. The Romish Church, on the other hand, stands alone and unrivalled as the giant ecclesiastical dominion of the period; its very pre-eminence convicts it to be the Whore, without any farther characteristic; the garment of worldly

grandeur is the criminal's garb in which it unconsciously passes on to judgment.

By the use of a single means of interpretation, then, by the application, namely, of that special feature in the structure of the prophecy, which consists in the introduction and origination of the subject by the four living-creatures, the whole subject of the prophecy in its great divisions may be determined. The same introduction gives a key by which its design may be predicated.

But the suggestive circumstances attending the delivery of the prophecy reveal the same subject. It is the Revelation of Jesus Christ. According to Scripture Christ fulfils three offices, those of prophet, priest and king. But the first two of these he fully exhausted during his career on earth; the kingly crown he rejected at this period, but he reserved it to the future, as is evident from the words which he addressed to Pilate, saying to him, "*now* is my kingdom not from hence," John, ch. xviii. 36, in the qualifying *now*, clearly reserving it to that future era at which, according to prophecy, it should be delivered to him. The Revelation then cannot respect the two first offices, for it is a prophecy, and these are past; it must respect the last of the three, his kingly office, which is future. The tenor of the book bears witness to this conclusion; the letters to the seven churches corroborate it, for in each of them they are animated to strive to obtain this kingship, which is not only Christ's, but theirs, their destiny being to become "kings and priests unto God," and "reign on

the earth." But this kingship, the attainment of which, both for Christ and his followers, is the grand burden of the Revelation, is, according to Daniel, reversionary to them upon the destruction of the fourth world-dominion, which is the Roman. The destruction of this dominion, on the other hand, is procured by the efforts of the saints, as is evident from Daniel, ch. ii., where the stone cut out without hands, which symbolizes their kingdom, smites the image which prefigures the Roman dominion, and destroys the latter. It necessarily follows, that the relations of the kingdom of God to the Roman dominion will be one subject of the Revelation. But it follows that it will be the sole subject, because, according to Daniel, it is the sole obstacle in the way of that consummation which is predicted. The suggestive circumstances, then, attending the delivery of the prophecy, likewise determine the sole subject of the Revelation to be the relations of the kingdom of God to the fourth dominion of the world.

But the interpretation in ch. xvii. not only enforces, but gives demonstrative effect to the conclusion thus arrived at. According to it the seven heads of the Beast prefigure a Roman dominion, while the ten horns have the same import, as appears from the interpretation, as well as from the circumstance that they are found on the fourth beast of Daniel, which is interpreted to stand for the fourth dominion, which is the Roman. But the Dragon has likewise seven heads and ten horns, so that it also stands for a Roman dominion. But there is an ecclesiastical do-

minion in the book, which is in combination with one of these, so that three dominions are Roman. The kingdom of God, however, makes the fourth dominion of the book. It necessarily follows, then, that as there are only four dominions in it, this kingdom and three Roman dominions constitute the whole subject of it.

Such is the subject determined by the three means of interpretation to which reference has been made. Let us follow the prophet's handling of it in the two versions of which his prophecy has been shown to consist.

Taking up the first version, which is delivered in chapters vi. and vii., we find that it contains the representation of four dominions. These appear under the symbols of the four horses and riders of the first four seals. This is that quaternal group which symbolic prophecy manifests in its representations of political dominions, which these symbols must be interpreted to be, on the ground, as has been shown, of the manner in which they are introduced. They do not represent the state of an empire, much less of the church, for a given time, an application which has been frequently but very erroneously given to them. The analogy between Daniel and Zechariah referred to, discoverable in the mode of their introduction, determines these four horses, with their riders, to represent four separate and distinct dominions alone in all their entirety, and in the whole extent of their duration, subsequent to the date of the prophecy. The analogy observable in the introduction, as well as the origina-

tion made of the subject, involves this conclusion. They also necessitate the conclusion that these four dominions are all the dominions which the prophecy concerns.

In the four equestrian figures, then, of the first four seals, we have a representation of the four dominions which the prophecy predicts concerning; one of these is a conquering dominion, and the three others are three defeated antagonists, as well from the representation here made, as because the whole plot of the prophecy, as more minutely developed in the second version, turns upon the victory of a conqueror who wars with three antagonists, who suffers under and is oppressed by them for 42 months, or 1260 symbolical days, but who gains a final victory over them, who takes two of them under the form of the Beast and the False Prophet, and casts them into a lake of fire and brimstone, and who seizes the third, the Dragon, and casts him likewise into a lake of fire and brimstone. The prophet then places on his canvas here the four combatants in that war, the description of which forms the burden of his prophecy. They are here represented as going forth to the contest with their weapons; the last having no weapon, for a reason that has been already mentioned, namely, that it is an ecclesiastical power.

The representations of the four dominions here made are not so minute and particular, are not accompanied with the same detail, nor are the portraitures so distinct as the corresponding representations in the second version of the prophecy. The portraitures in

chs. xii. and xiii. are in the highest degree graphic and distinct. Here there can be no doubt that the Woman clothed with the sun stands for the kingdom of God, that the great red, seven-headed, ten-horned Dragon stands for the Roman Empire—that the seven-headed ten-horned Beast stands for the Papacy, as a temporal power, and the Two-horned Beast represents the Romish Church. Still the delineations here are sufficiently distinct in themselves, and they may legitimately be shown to indicate these dominions with absolute precision and exactness, even without any reference at all to the second version. Such are the four dominions here displayed as they enter the lists prepared to wrestle for the prize, the dominion of the world. It is a contest in which one combatant is opposed to three, as the representation under the four seals itself imports, where a single victor is ranged with three antagonists, as the relations of the living-creatures to the respective combatants show, and as the whole tenor of the prophecy throughout establishes.

The fifth and sixth, the remaining seals of the first version, represent the general character of the events predicted in reference to the four dominions, of which the representation has been made in the foregoing seals. The fifth seal, under the symbolization of the souls of the saints under the altar, calling for vengeance for their shed blood, prefigures the character of these events *on the one side* as being persecutions of the church by its enemies, and its oppression by them for an appointed time, which period of time in

the second version is defined exactly to be 1260 years. The vision here disclosed may be legitimately applied to the greatest act of persecution inflicted on the church; this act, however, is to be regarded here as the representative at the same time of the whole. This seal then predicts the persecution of the church, and holds out the prospect of triumph.

The sixth seal represents the character of the events of the prophecy *on the other side* as being judgments on the enemies of the church and its final victory. The judgments are represented under the symbolical image of a mighty tempest, which, properly speaking, prefigures the last judgment, but is to be understood here as representing all the judgments; a tempest, convulsing all the material universe; as a result of this judgment the political firmament departs away as a scroll when it is rolled together, every state and kingdom of the *Roman* world—the world subjected to this judgment—reels in its foundations and falls, for the firmament itself departs away, while those who had enjoyed power and pre-eminence in it are hurled from their places, and scattered like leaves from the tempest-beaten fig-tree. The security of the kingdom of God during this ordeal of judgment is represented by the sealing of the 12 tribes of Israel, described in ch. vii. 1–8. This tempest of judgment has overwhelmed the power of the Roman enemy; the kingdom of God reigns triumphant upon the destruction of its mighty adversary as the final and everlasting dominion on earth. This glorious consummation is described in that magnificent vision which

closes ch. vii., the representations of the six seals and the first version of the prophecy. The application above made of the visions of the fifth and sixth seals to the relationship of the kingdom of God to the Roman dominion, is necessitated by a regard to the representations of the first four seals, and unity and consistency of design in the prophetical composition.

The seventh seal is broken, and with the breaking of this seal which, by the arrangement made, is undivided from the previous six, as it should be, since the prophecy delivered in the seven-sealed book is one revelation, the first and comparatively short delivery of it ends.

At this point in the review of the plan and design of the prophecy, let us pause for a moment and direct our attention to a portion, at least, of the internal evidence which presents itself of the DOUBLE VERSION. This will not be a work of superfluity. If the prophecy is twice delivered, it is essential to the interpretation to know it; it is indeed impossible to advance a step in the interpretation without having decided the question whether it is single or double; and if it is twice delivered, we are then in possession of a commentary better than all others, since it is from the prophet's own hand. With this object in view, we shall now call attention to the weighty

INTERNAL EVIDENCE OF REDUPLICATION,

which is furnished by the following facts :

1st. The "silence in heaven about the space of half an hour," ch. viii. 1.

2*d.* The peculiar and anomalous position of this pause, which is after the breaking of a seal.

3*d.* The circumstance that the subject is ended at this pause, and that what follows the pause is a repetition of it.

4*th.* The address of the living-creatures to John to "Come and see" the representations of the first four seals.

5*th.* The perfectness and Scriptural character of the plan of the prophecy which reduplication delivers.

The first, the "silence in heaven about the space of half an hour," is a notable fact in the delivery of the prophecy. It must have a meaning. What is it? This is a question which judicious commentators have declined answering, and to which the foolish have given foolish answers. Reduplication answers it at once. This is the division between the first and the second versions of the prophecy. This is a plausible answer; let us see if it is as sound as it is plausible. It is the design of the prophecy, as has been already shown and proved on the ground of unity in its design, to deliver itself in a series of pictures contained within a seven-sealed book. Now whatever is not contained in this seven-sealed book cannot consistently, with this design, be regarded as forming any part of the prophecy. It is the design to deliver the prophetic revelations in pictures on the seven-sealed book; in the silence there is no picture, consequently there is no prophecy. Yet, although not prophetic, it is a main and striking feature of a

prophetical book; it is such a pause as cannot have been made without design, and cannot be regarded as without meaning. It is not prophetical, but yet it must have meaning. What is it? Now there can be but two meanings attached to it when its prophetical character is discarded, as it must be, to one or other of which we must have resort. It will be difficult to conceive of any other except two. One of these is that which is to be found in many commentaries, to wit, that it gives an air of dignity to the seven trumpets which follow. It is held that a suspension of representation for half an hour has been inserted here to impress the mind with the importance and awfulness of what is predicted under the seven trumpets. This is one meaning, if it can be called a meaning; it is much more a device. The other meaning, and it is really such, is that it forms a division of the prophecy into two parts, which parts are two versions. Now let us consider if the first meaning be tenable; if it be not tenable, the other will necessarily follow. The first might be more tenable than it is if there were any other pause in the book of a similar kind, in virtue of which it might support itself on the ground of an analogy drawn between them. Thus if there were a silence, say of one hour's duration, before the representation of the four great dominions of the book, or any great dominions represented in it, or if there were a pause of a quarter of an hour, or some other definitely measured space of time to be found in it, but there is nothing of the kind. It cannot be held, then, as any thing else but an anomaly of

a very strange character that there should be a pause of about half an hour's duration before the trumpets. Why should the trumpets have this special honor, which is not accorded to any other vision in the book? But the sense itself attributed is highly objectionable. Does not such a mode of impressing the mind with dignity descend to the level of puerility? It is such a device as might be conceived to be adopted by a raree-showman, exhibiting a spectacle to boys. It is a device known to have been practised on men by certain monarchs, who have caused their subjects to wait upon their presence for precisely that length of time which they held to be commensurate with their exalted majesty. But it appears to us that such a device as this is beneath the simple dignity of this great symbolic work, and that on this ground alone it is untenable. But besides this, there is no ground for saying that the silence gives dignity to the trumpets, for if it gives dignity at all, it gives dignity not alone to the trumpets, but to all that follows it. There is nothing which divides the trumpets from the remainder of the representations of the book; there is no subsequent pause. The shadow of dignity, then, must be conceived to pass from the silence itself on to the end of the book, seeing that its effect is unbroken. If it gives dignity to any thing at all, then, it gives dignity to the representations of the seventh seal, for these are what follow it. This is one meaning; it is barely tenable, and if tenable at all, it is reconcilable with regarding the pause as an advertisement of the second and more perfect version of

the prophecy in the seventh seal. But the other meaning will stand on its own merits; it is not a jejune device, but is masculine sense. According to it the "silence" is the mark of division between the first and the second versions of the prophecy. This sense is simple and good. It is, moreover, impossible to deprive the pause of this meaning, even if we could find another, for every pause necessarily forms a division. Let the mind do as it will, it cannot separate the idea of a division from a pause measured out to the extent of about the space of half an hour in a series of continuous representations. This mode of forming a division is recognized by the prophet himself, who divides the representations of his prophecy one from another, by giving us to understand, as he does on many occasions, that a lapse of time occurred between them. He plainly, then, recognizes the principle of marking a division of representation by the division of time, although he nowhere divides by a definite period excepting here. We find also this principle of marking a division recognized and operative in the double symbolic prophecies. The one version is divided from the other by a lapse of time. The prediction regarding Joseph's future greatness is delivered twice to him in two sets of symbols, and with an interval between each representation, of what, as appears from the narrative, was a day at least, Gen. xxxvii. 5-11. An interval is also marked in the double dream of Pharaoh, for Pharaoh awoke, slept, and "dreamed the second time," Gen. xli. 4 and 5. In the double prediction of Daniel, chs. ii.

and vii., there occurs an interval of a very long period, for the first version of the prophecy is delivered under one monarch, and the second under another. It is not only then the natural and necessary effect of an interval of time to form a division, but it is, as is apparent, the method adopted in Scripture to form it. When it is said, then, that "the silence in heaven about the space of half an hour" has the meaning, or let it be rather said, has the effect of giving dignity to the representations, this, which is nearly void of meaning, is also fanciful and destitute of support from any part of Scripture, or from any mode of representation followed in it. But when we say, on the other hand, that its meaning is to form a division, this, it is obvious, is an interpretation which is based on a principle of representation developed in Scripture. According to Scripture an interval in the representation *divides*. We appear then shut up to the conclusion, that the silence in heaven for about the space of "half an hour" forms a division of the prophecy into two grand parts. But it cannot divide the prophecy itself, for according to the title it is one; it is "*the* Revelation of Jesus Christ which God gave unto him." Here is a paradox, but reduplication explains the seeming paradox, and it alone explains it. How strong an argument is there here for reduplication! We see an explication of this paradoxical division of what is really one in the dream of Pharaoh, which is analogical with the Revelation in this respect of containing a division in it, and being yet one. This dream is twofold and one. Joseph, after

having heard Pharaoh relate his two dreams, says: "The dream of Pharaoh is one," and on this ground he adds, as being the guarantee of the certainty of its fulfilment, "God hath showed Pharaoh what he is about to do." Now the Revelation of John is, in consequence of the division formed by "the silence," equally twofold, and, by the title, is equally one as is the prophecy of Pharaoh one and two-fold. The interpreter of this book then ought to interpret in the same manner as Joseph. What does Joseph do? Joseph says, "The seven good kine are seven years; and the seven good ears are seven years; the dream is one." The interpreter of the Revelation, seeing that a division prevails in this prophecy analogical to that which prevails in that of Pharaoh, is bound to walk in the footsteps of Joseph, and say "the four Horsemen in the first four seals are four dominions," and the Woman and three Beasts, in chs. xii. and xiii., are four dominions; "the vision is one." And in the same way as Joseph proceeds with the remaining part of Pharaoh's prophecy, giving to the double representation the same sense, so ought he to do with the remainder of the Revelation. Instead of revolting against this authority, he has cause of thankfulness that he has such authority, and he ought with zeal to apply the key which the double version furnishes.

There is between the two cases nothing to disturb the analogy. Pharaoh's prophecy indeed was delivered during the night; John's during the day; Pharaoh's was in a dream; John's in a vision; Pharaoh

awoke, slept, and dreamed the second time ; John experienced a “silence for about the space of half an hour,” during which he saw nothing. These circumstances cannot be regarded as disturbing the analogy, nor can they affect the principle of interpretation to be applied. It cannot be objected that there is this discrepancy between the two cases, that the time is measured in John’s prophecy, while in Pharaoh’s it is not measured. This difference is accounted for by the difference in the nature of the two compositions. John’s is a vision ; Pharaoh’s is a dream. The division is expressed with reference in both cases to the peculiar circumstances under which the prophecy is delivered. Pharaoh, who is in his bed, dreams, awakes, and dreams a second time ; John, who is in heaven, sees visions, experiences a suspension of them for about the space of half an hour, and sees visions a second time. Such differences as these can neither affect the analogy nor the principle of interpretation founded on it. The main features in both instances are the same. Both are predictions delivered by God to man ; both are predictions which are divided into two, and are yet one. It would indeed appear that John had expressly modelled the reduplication of his prophecy after this example in Genesis. It is certain, that in no other two prophecies of Scripture is oneness of prediction accompanied by division so strongly developed, and in no other two is the shortness of time in the fulfilment of the events placed in such strong relief. Is it not a legitimate conclusion, that this shortness of time in the fulfilment, which is by no

means a characteristic of the events of the Revelation, has been set in its place to lead the mind to the analogy in the structure of the two predictions? It is not easy to account for the insistence of the shortness in the fulfilment of the Revelation, except that this is an indication of its reduplicating character.

Secondly, the position of the pause exhibits an anomaly which reduplication can only explain. The position of the pause after the breaking of the seventh seal is anomalous, and even unnatural. The seals are broken for the very purpose of showing the representations to John, as is evident from the transaction which takes place under the first four seals. When the first seal is broken the first living-creature invites John to "Come and see" the representation of the seal; and this formality is observed up to the fourth seal inclusive. When the fifth and sixth seals are broken, he is immediately shown the representations they contain. Without doubt we are to understand this. He writes down faithfully, it must be held, according to the command given to him, all that occurs, and he certainly would have noticed any interruption, had it taken place. But upon the breaking of the seventh seal the order of things is changed, and he is shown nothing at all. A seal is broken, and instead of a vision a silence ensues. Now John was exceedingly desirous of looking into the contents of the seven-sealed book. In the opening vision, oppressed with the poignancy of his feeling, and with the infirmity of a man, he wept much, because it appeared that no man was found worthy to open and to

read the book, neither to look thereon. From these words it is plain, that in his mind, opening and looking thereon is a natural connection, and it may also be concluded, that the opening of the book has no value in his eyes without looking thereon. The latter is evidently the main object ; the former he certainly regards as the mere instrumentality to it. Why then is there this tantalization of John, for without a valid reason such it is. Why is the seventh seal opened, and the representations of it not shown to the prophet ? This is a question which must be answered. Are they kept back by reason of their superior dignity ? This has been discussed. The opposite course is followed in the first four seals, the first of which displays the representations of the great Conqueror and his combatants, and to look upon which he is immediately invited. Nor can it be supposed that he was carried up to heaven to be subjected to a system of moral training, and to have his patience tried without any object at all. Why then was John, the servant of God, subjected to this affliction in heaven, temporary and comparatively slight though it be, yet still such a tantalization inflicted on the prophet, and such a departure from the usual order, as must be accounted for ? In one word, on what ground is the unnatural, unartistical, unreasonable, and ungracious course followed, for all such it is, unless a valid reason can be assigned for it, of breaking open a seal and thereon suspending the representation ? Reduplication answers this question at once, solves the whole difficulty and removes the ungraciousness. It tells us that the

pause is in the only place in which it could stand, consistently, with its own existence. There is not any point in the prophecy from beginning to end, in which a "silence" indicating reduplication could be placed, except the position where it stands. Could it be placed in the middle of the third seal? This evidently could not be done for several reasons. Could it be placed immediately before the breaking of the seventh seal? Neither could this be done, for in this case the seven-sealed book were divided, which is contrary to the title which affirms the prophecy to be one, and therefore indivisible. It could not be inserted, then, anywhere betwixt the seals. But after the representations of the seventh seal began no structural division could be formed. There is, accordingly, no place in the whole prophecy in which it can consistently stand, except the place in which it does stand. There it has meaning; everywhere else it would either have no meaning or a wrong one. The prophecy is one, and it is therefore necessary that all the seven seals of the seven-sealed book which contains it should be broken in one undisturbed and continuous series. This is done. The prophecy, however, being double in representation, it is necessary that a division clearly indicating this should be constructed in it. This is done by the suspension of representation immediately after the breaking of the seventh seal for a period "about the space of half an hour." This pause divides the representations of the seventh seal from those of the previous six, but at the same time preserves the unity of the prophecy

unbroken. Nowhere else could this design have been accomplished. If reduplication then lies in the design, the strange position of the pause is accountable; if not, the position of the silence is totally inexplicable. It is in the place in which it ought not to stand, that is after the breaking of a seal, an operation which is performed for the very purpose of showing the representations to the prophet. Here a seal is broken, and the representation is suspended. There is no meaning in such a course excepting *one*, which is that this suspension is a *sign* of reduplication. Without reduplication then the position of the pause is an anomaly and a blemish on the fair design of the work. It is a thing not only destitute of intelligence, but it conflicts with consistency of representation. But with reduplication this blemish turns into a beauty. This dark spot at once blazes up with light and becomes a gem of the first order; it sparkles in the diadem of the prophecy, brightly with intelligence, and it radiates its design, which is *one and reduplicating*. The position of the pause becomes, whenever reduplication is admitted, a surpassing excellence. Are we to accept this solution, or are we to leave the problem unsolved? Why should we turn away from reduplication, speaking thus eloquently? Is not the interpreter guilty of a breach of trust, who abstracts from the diadem of the prophecy this lustrous gem, and who leaves in its vacant place a *hollow*?

Thirdly; the prophecy develops its whole subject twice, once before the pause, and once after it. It were, of course, of no moment whatever to prove

that the true meaning of the silence "about the space of half an hour," was a division of the prophecy into two versions, if it did not stand precisely betwixt the two. But it does this. The whole subject is developed, once before the pause, and a second time after it. The pause occupies a position at the end of the first version and at the beginning of the second. It is accordingly in the position in which it ought to stand. This indeed is no argument in favor of reduplication; but it is indispensable to the argument derived from the "silence." The silence is simply an indicator of something which exists. But the fact that the subject of the prophecy is twice delivered, while it is indispensable to every other argument, may stand alone. It proves reduplication itself. It is conceivable that reduplication might exist in the prophecy without any formal indication of its existence at all. It might be in it without any formal advertisement of it. But a formal advertisement shows that it is there. If a valid witness proves that a man is in being, this is much; but if the man himself appears, this is much higher evidence. Now reduplication appears. It has been already seen how it manifests its presence in the first representation. There are two distinct allegories, having a meeting-point in a prime symbol, which is common to both, the Horseman on the white horse. He is the Conqueror-hero of the first allegory, where he is ranged with three combatants; the representation of his glorious victory ends the first allegory. He is the Conqueror-hero of the second allegory, in which in its details the com-

bat is depicted with changeful imagery, and with variety of design, but in the main by a conquering Horseman overcoming, taking captive, and casting into a lake of fire and brimstone three enemies. These in the second allegory, are the Dragon, Beast, and False Prophet; in the first, the Horsemen on the red, black, and pale horses. The glorious triumph of the Conqueror ends the second allegory as it does the first. The first representation is double; it follows that the second representation is double likewise. Let us test it, and see if there are two allegories in the second sense, as well as in the first; and this time let us begin with the dividing silence, and trace the representation which precedes it backwards. If the end of the supposed first version is the same as the end of the second, there will be presumptive proof that the beginning and middle are the same. This will be all the stronger by reason of the law of unity of design which prevails in symbolic composition. It is true that commentators, who have a particular theory of the book to support, take a very different view of that magnificent vision, representing the palm-bearing multitude in heaven, which closes chap. vii., from what general readers do. Many of them apply it to the establishment of the Christian religion under Constantine. But we believe there is not a single dispassionate and unprejudiced reader of the book who has no particular theory of interpretation to support, who will come to any other conclusion, but that this vision has the same meaning, and represents the same grand consummation, whatever

it be, which the vision of the new heavens and the new earth, at the end of the book, does. The import of the imagery is so palpably the same, that this conclusion irresistibly forces itself upon the mind. But the close of the book represents, as is admitted by all, the final and everlasting triumph of the kingdom of God. The closing vision of the sixth seal makes the same representation, as is evident from the character of the imagery, and likewise from the events which precede the described triumph. It makes no matter in regard to the present argument, what the real meaning of these symbolical representations is, whether they describe the future state of the church in heaven or on earth. It is clear to every dispassionate reader, so evidently identical is the sense of the imagery, that they represent the same thing. It is the saints, freed from warfare and from all evil, in a state of blessedness, which is represented in both places. The end of the sixth seal then is the same as the end of the seventh. The beginning of the sixth seal represents the judgments in the great day of the wrath of the Lamb, as appears from ch. vi. 17, which secure that triumph of the church described in the two visions just considered. These judgments precede the triumph in the sixth seal; they precede the triumph also in the seventh seal, for, as is evident from the description, the same judgments take up a considerable portion of the latter part of this seal. The fifth seal represents the persecutions and afflictions of the church; they are also described in the seventh seal at greater length. These comprehend

all the events represented in the first version. They concern the persecution of the church, the judgments on its enemies, and its own final triumph. Now search as we may the seventh seal, we shall not detect a single event which does not belong to one or other of these two categories. The events then predicted in the fifth and sixth seals are of the same character, while, in a concise and representative form, they comprehend those which appear in the seventh seal. What precedes and what follows the pause, then, makes the same development, so far as the character of the events is concerned. How do these divisions of the prophecy stand in regard to the actors developed in them? In the first part, there are four of these represented under the first four seals. In the seventh seal there are only the four represented in chs. xii. and xiii., two of which are re-described in ch. xvii., and all of which four are represented as taking part in the events developed in the seventh seal. Are these actors the same, or are they different? Before and after the pause, it is equally a Conqueror and three combatants which appear. That the Conqueror described under the first seal is the same as the Conqueror described under the seventh seal, is evident, because the sign is the same in both places, namely, a Horseman on a white horse, and because it is a fundamental law of language, of the symbolic as well as every other, that the same sign bears the same signification. This is evidence which would be admitted in any work, but which is much more admissible in a symbolic composition, to the effect, that

his three combatants are the same. But there is farther evidence. The group represents a Conqueror and his three antagonists; but the combat is not represented here. It must be represented elsewhere. There is, however, a combat detailed between a conqueror on a white horse and three antagonists, described after the pause, and it is the only combat which is described in the book. It is then the combat in which the actors here described engage, for this combat must be represented somewhere in the book, seeing that it would be absurd to suppose these figures were placed on the canvas without any object at all, and it is nowhere else represented. Accordingly, the Horseman on the white horse with his three antagonists of the seventh seal, are the conquering Horseman with his three antagonists of the first four seals. How stands the argument then? The conquering Horseman is the same both before and after the pause, and this identity in a symbolic work, of which unity of design is a fundamental law, involves the identity of his combatants. But the conquering Horseman of the seventh seal, as well as of the first four seals, is the kingdom of God, for this is the sole conquering dominion developed in the book. But his three enemies in the seventh seal, the Dragon, Beast, and False prophet, are Roman enemies, as the seven heads and ten horns on the Dragon and Beast, and the combination of the dominion represented by the False prophet, or Whore, or Two-horned Beast, with that represented by the Beast, prove. As his three enemies of the first Four seals are the same, it

follows they are Roman powers. The actors, therefore, both before and after the pause, are the same in the second sense, being the kingdom of God and three Roman dominions. Accordingly the two allegories deliver a prediction regarding the same events and the same dominions.

Fourthly ; the address of the four living-creatures to John, to "Come and see" the representations of the first four seals, involves reduplication. This invitation on the part of the four living-creatures to Come and see the pictures of the first four seals, plainly elevates these pictures to a platform of importance above all others in the seven-sealed book. It has, no doubt, been hitherto held, that this invitation is delivered without any meaning at all. But this non-attribution of meaning presupposes a deficiency in the interpretation, because there is not one thing in the book of which it can be affirmed in a stronger degree, that it ought to have a meaning, than just this very thing. What is the seven-sealed book ? It is a book of pictures : four living-creatures, a heavenly emblem conspicuous in the introductory vision, call attention to four pictures in it. If this has no meaning, it may as well be said that the pictures are also without meaning. If part of the book has no meaning, the whole may have no meaning. If, on the other hand, it is shown that this invitation has much sense, it will afford evidence that the pictures have much sense. If part of the book has a deep meaning, it is presumptive evidence that the whole has a deep meaning. If a child calls attention to a particular

painting, the painting may be insignificant ; but if a man of intelligence calls attention to it, it may be held certain that it has significance. If the portico of a building is ill-built, it is probable that the edifice is ill-built ; but if the portico shows the master-hand, it is probable that the building will display it. Now we have no right to assume that this part of the prophet's work is void of meaning, and is a mere non-entity ; on the contrary, we not only have the right, but we are under obligation to assume that it is well executed, and that it has a meaning. If it has a meaning, as we are under the necessity of assuming that it has, what is it ? It can only have one of two. These living-creatures either point to the figures of the first four seals, because the subjects represented by them are of superior importance to others in the book, or because they are all the subjects in it. It will be difficult to conjecture any other meaning. Now the first is a supposed meaning, which is untenable. The four subjects developed in chs. xii. and xiii. are at least of equal importance ; they are described at much greater length, and they are surrounded with emblems expressive of at least equal importance and significance. They are then at least equally important, while they cannot be more, so that it is not true that the living-creatures call attention to these subjects, because they are of superior importance. We are forced then to take the other alternative, and to conclude that they call attention to the representations of the first four seals, because they comprehend all the actors in the prophecy, the representations

developing actors, and that the representations of actors which appear in chs. xii. and xiii., and which can neither be inferior nor superior, are merely re-duplications of these.

But that this is the signification to be attached to the invitation of the four living-creatures, namely, that they develop all the subjects of the prophecy, may be proved in another way. The introduction, for the invitation being special has in it all the force of an introduction, is, as has been shown, modelled on that made in Daniel's prophecy, ch. vii., of the four beasts by the four winds. In Daniel's prophecy the four winds contend on the great sea, and four beasts arise. In the Revelation four living-creatures say Come and see four pictures in the seven-sealed book. The mode of representation is strictly analogical. But as four winds, constituting a compound symbol, bear the same signification as four living-creatures, constituting a compound symbol, the introduction is as strong a case of analogy as can well be conceived. We therefore must conclude that as the four winds of Daniel introduce all the dominions of his prediction, so the four living-creatures of John introduce all the dominions of his. The introduction of John being modelled, as it plainly is, after that of Daniel, it is necessarily, like Daniel's, an introduction which introduces all the subjects of the prophecy. The origination which is performed in this introduction of the subject from a common source, involves the same conclusion. If the whole subject of the Revelation is originated in the first four seals, then

all the actors in the prophecy are developed in these seals. It necessarily follows that the actors described in chs. xii. and xiii. are the same, because they cannot be different. Another reason which points in the same direction may be drawn from the non-introduction of the figures described in chs. xii. and xiii. Why are those figures not introduced? They are as much principal subjects, and equally instrumental in the development of the plot of the prophetic piece, as the figures of the four seals which are introduced. On what ground are these equally important agents not introduced? Unity of design demands their introduction. Why are they not introduced? No other answer can be returned to this question, excepting that they are the same, and the impossibility of accounting for their non-introduction in any other way is evidence that they are the same. Now there are but four agents before the pause and four agents after it, and they are the same. But the agents being the same, the events before and after the pause are necessarily the same; for if not, there are two prophecies, which is contrary to the title in ch. i. 1. The agents and the events being the same, both before and after the pause, it follows that the one part of the prophecy is a reduplication of the other.

The fifth and last reason we shall here assign in favor of reduplication, is one which, if it stood alone, might justly be considered sufficient in itself to prove it, and in a profane work would undoubtedly be regarded sufficient to establish it. It is, that by the way of reduplication we obtain a plan for the prophecy

simple and beautiful, and strictly in accordance with Scriptural models. She tells us: The prophecy of the Revelation is one with a double version. Its unity is expressed by its being contained in one seven-sealed book, in the seven seals of which there is no division. The doubleness of its version is expressed by the "silence in heaven about the space of half an hour," dividing the representations of the seventh seal from those of the six preceding, thus forming a first version of what precedes, and a second version of what follows. The first version is short, simple, and regular, and more of the nature of an index of contents to the second and larger version. The second is long, complex, and irregular, delivering the prophecy with great fulness and with great detail. The method by which the prophet has arranged his subject may be best learned from the first version ; the details of his subject may be best ascertained from the second. We see that the structure of the prophecy is in the quaternal form, and that its predictions concern Four Dominions. This structure is pointed out to us by the living-creatures who invite us to "Come and see" the Four Dominions which the prophecy concerns. These are displayed in the pictures under the first four seals. Four equestrians represent them. They are described by a few characteristics, simply but grandly. The representations of the two following seals indicate the character of the events. The fifth seal describes them on the one side as being persecutions of the church. The sixth seal describes them on the other side as being judgments on the

enemies and victory of the church. Such is the outline of the subject, the detail of which is filled in by the representations of the seventh seal, which form the second version. Now this plan is admirable for its simplicity, beauty, and perfect unity of design, as also for its Scriptural character—qualities which evidence it to be the plan of the prophet; and reduplication gives it. This delivery of the plan is very much in favor of reduplication. Reduplication gives us what all the wise men have not been able to discover. It does not require to be added that there is no plan as yet discovered, which will vie in unity and beauty of design with this one that reduplication presents.

These we conceive are strong reasons for coming to the conclusion that the vision of John, like the dream of Pharaoh, Gen. xli., has been “doubled unto him twice.” What a powerful key does this reduplication put into the hand of the interpreter! What a guarantee does it afford to the right application of the prophecy! John, upon this view of his book, is his own commentator, and all other commentators sink into insignificance beside the prophet himself.

The burden of the prophecy delivered in the first six seals is evident, and it is simple. It is the contest of the kingdom of God with three dominions, which, on several grounds apart from the symbolic delineations, must be concluded to be Roman dominions; the oppression of this kingdom by these three hostile powers for an appointed season; the judgment and destruction of these hostile powers, and the complete triumph of the kingdom of God as the supreme and

everlasting dominion of the world. This burden is equally divided between the six seals. The first four exhibit the combating dominions; the fifth, the kingdom of God succumbing under the power of its enemies; the sixth, the enemy judged and destroyed, and the complete triumph of this the finally victorious dominion. The burden naturally ends here and must end here, for the eye of prophecy does not pierce beyond this great consummation. The plan and design of the prophet, then, as exhibited in this first version, is extremely simple. It comprehends nothing more than **FOUR DOMINIONS**, the **WAR** waged between these, and the destruction of three of them, and the **VICTORY** and everlasting triumph of one of them. It develops six subjects; each seal contains one; the six seals are a table of contents to the seventh seal; the representations of this seal, as will be seen, observing the same plan and design, re-deliver this burden and nothing more, in a more expanded form. The burden is a very ancient one; it dates from paradise, Gen. iii. 15; it was formally delivered by Daniel, chs. ii. and vii., and it is caught up by the last prophet of God, the prophet of the Revelation, who, in a full, a loftier, a richer, and a more varied strain than Daniel, predicts the bruising of the serpent's head by the seed of the woman, and the eventual triumph and glory on earth, after a hard-won victory over the fourth dominion of the world, of the Kingdom of the Son of Man. Such is the first version of John's prophecy; a detailed development of the same grand subject is presented in the second.

The silence at length ends, and the celestial panorama rolls on once more and attracts the intense and wrapt gaze of the seer. But changed is the scenery from visions of glory, blessedness, and peace to the crashing trumpets of war. Seven dreadfully-sounding trumpets are blown; calamity and woe come at their bidding; destruction is piled on destruction, until the final catastrophe is reached. But the catastrophe is that of the preceding seal, which ushered in the triumph at its close. It is in vain to enquire why the prophet has departed from the order he has hitherto observed. Perhaps the accumulation of judgments is here entered on, to present a vivid contrast to the immediately foregoing scene of triumph, peace, and bliss. Perhaps the association of the half hour's silence with the silence of incense-offering in the temple-worship, suggests the array of judgments. Whatever be the reason of the change, nothing can be more certain than that the prophet discards the arrangement he has hitherto followed. The change of order, however, is not any evidence of change of subject. It is simply an evidence of that versatility in representation which characterizes the Revelation. Having concisely developed his system of handling the subject before the pause, he seems after it to abandon himself wholly to fulness of representation, and to give a free reign to versatility—to allow the horses to bear the chariot at will. But although his order is changed he is still orderly—nay very orderly, for now he divides and subdivides. Before he was general; he now becomes particular. He displays

his regard to order by setting the fourfold group the conspicuous body in the first version in the centre of the second in the very same succession; he defines the restricted subjection of the conquering dominion and the rage of the enemy depicted under the fifth seal to be for 1260 years; he divides the judgments of the sixth seal into seven trumpets, symbols of judgments in war, and the last of these he has subdivided into seven vials, affording the details of the seventh and final judgment, while through the whole of the multifarious visions which crowd this version he moves steadily onwards to the same grand climax to which, in the epistles, he strove to rouse the seven churches—the climax of victory, and he ends the two versions with the same sublime strains which equally closes the sixth and the seventh seal. Let us, however, take the key of arrangement which he has furnished in that part of the prophecy which precedes the pause at the end of the sixth seal; we shall find it effectual in reducing the complexity of the visions of the seventh seal.

Let our eye look for and catch the fourfold group, for it is round this centre that the events of this lofty, spirit-stirring, and heaven-born epic revolve. Here it is in ch. vii. and xiii.

The kingdom of God is first in the series, as before. The Woman clothed with the sun, with the moon under her feet, represents this kingdom, as is universally admitted, and as is self-evident. She becomes afterwards the bride, the Lamb's wife, ch. xxi. 9. She is sadly persecuted for a season, and is

obliged to flee into the wilderness, where she sojourns for 1260 days. This, a day standing for a year in symbolic prophecy, prefigures the oppression of the kingdom of God under the Roman dominion, from the year A. D. 533, when the Papal power was first founded, till A. D. 1793, when the first of the seven vials of the last judgment began its course, and this power was driven into the wilderness of judgment, in which it is exhibited, with its whorish associate, in chap. xvii. 3. But the woman, with the glorious insignia of the sun, moon, and crown of stars, bears a man-child, who is "to rule all nations with a rod of iron," ver. 5. This is that Conqueror, for who else can he be, who appeared in the first seal, going forth "conquering and to conquer." The kingdom of God, then, is here represented under a double symbol, and exhibited under the two phases which it presents throughout the book, of militant and triumphant. The woman, who flees into the wilderness, represents it as suffering; the man-child, "caught up unto God and to his throne," as finally victorious.

The Roman empire, the first enemy in the order of time, and represented under the first four seals by the Horseman on the red horse, succeeds the representation of the kingdom of God, and appears under the form of a great red Dragon, having seven heads and ten horns. The seven heads, keeping in view the interpretation in ch. xvii. 9, prove it to be a Roman dominion, while the ten horns identify it with the fourth beast of Daniel, which stands for the fourth empire of the world, which is the Roman. It is here

represented as endeavoring the destruction, in its infancy, of that dominion which is destined to be finally victorious. But the victory of this is sure, for the child is "caught up unto God and to his throne." Christianity, in its judicial aspect, represented by Michael, assails it in the form of four tremendous invasions of the Northern barbarous nations, symbolized by the first four trumpets, which eject it out of the Italian heaven, A. D. 476, and cast it out upon the provincial German earth. Loud shouts of triumph resound from the heavenly chorus, vs. 10-12, and celebrate the victory won by the kingdom of God, which has driven its enemy from its seat of power and pre-eminence at Rome. The Empire driven from the Italian and metropolitan *heaven*, persecutes the church on the German and provincial *earth*. The church flees into the wilderness during 1260 years; the Dragon's persecution, however, is not said to last for this period, the truth being, that the Empire was, during about 300 years of this time, in a state of suspension. All reference to this suspension of its existence, is here omitted, but it is formally represented under the fourth trumpet, which likewise prefigures this, the greatest and most signal revolution in modern history.

The Papacy follows the Empire in the representation under the form of the Beast, which is said to have entered into the power, seat, and great authority of the Dragon, ch. xiii. 2. If the Dragon be the Empire, this characteristic alone determines the Beast to be the Papacy, for certainly, no other dominion,

except the Papal, entered into the power, seat, and great authority of the Empire. The interpretation in chap. xvii. demonstrates the Beast there, which is the same with that here described, to be the Papacy, as has been shown by many commentators. Its described character as a Roman temporal dominion, the eighth and last in order, in combination with a great ecclesiastical dominion, and lasting for 1260 years, ch. xiii. 5, is demonstrative evidence to this effect.

The ecclesiastical dominion, in combination with the above, makes the fourth member of the group, and is the same as that prefigured by the Horseman on the pale horse, who has no insignia of authority. Its ecclesiastical character is here represented, not by its having ten horns, the emblems of Roman temporal power, but by its having two horns, ver. 11, like the lamb, Christ, who in his sacrificial character abjured temporal government, saying, "My kingdom is not of this world," John, xviii. 36. In ch. xviii. its ecclesiastical nature is represented by the character of the symbol, a *whore*, while it is the dominion which appears in various places of the book as the *false prophet*, which is necessarily the sign of an ecclesiastical dominion. Its combination with the dominion above described, is plainly affirmed in the words, "And he exerciseth all the power of the first beast before him," ver. 12. These words are only applicable to the Papacy as the head of a temporal and spiritual Empire. In ch. xvii., the combination of the two dominions is symbolized by their union in one compound symbol, a Beast, and a Whore riding on it.

This compound symbol is said to last for forty and two months, ver. 5, which, reckoning thirty days to a month, and a day for a year, in conformity with the interpretation in Scripture (Numb. xiv. 34, Ezek. iv. 6), are 1260 years. This period commenced with the publication of the edict of the Emperor Justinian, A. D. 533, whose code has been the law for modern Europe, which edict founded the spiritual and temporal, but more especially the spiritual power of the Pope, and ended with the year A. D. 1793, when the French revolution broke out, which introduced to the world a new era, fatal at once to tyranny and superstition, began the course of the seven vials, or the lasts plagues, and drove the Papacy, temporal and spiritual, into that wilderness of judgment in which it is exhibited in ch. xvii. This period, accordingly, is fixed by an event correspondent with the terms of the prophecy, both at its commencement and close, and may be regarded as demonstratively proved.

Such are the four dominions as they are represented by the Four Horsemen of the first version.

The fifth seal represents the oppression and affliction of the church. The time is there stated to be appointed (ch. vi. 11), but it is not defined. This is done in the full version under the perfect seal. The church is predicted to be subjected to persecution and oppression for 1260 years, by the representation made of the Woman's fleeing into the wilderness for 1260 days, ch. xii. 6, 14, and by the Two Witnesses prophesying in sackcloth, ch. xi. 3. The same prediction is delivered in respect of the oppressing enemy

in ch. xiii. 5, in regard to the Beast, where it is said that "power was given unto him to continue for forty and two months," and in ch. xi. 2, where it is said in respect of the holy city, the symbol of the kingdom of God, that "it is given unto the Gentiles," and they shall "tread it under foot forty and two months." This period, which defines the continuance of the subjugation of the kingdom of God under Roman power, occupies a prominent position in the second version. The church's affliction lasts during the reign of Imperial and Papal power; this reign ends with the commencement of the pouring out of the last vials. The object of these is, as clearly appears from ch. xv., to deliver the church and destroy its enemies. The church's affliction and the power of the enemy, naturally and necessarily end when these begin.

The sixth seal opens with the judgments on the enemies of the kingdom of God. In the seventh seal these are formally arranged under Seven Trumpets, the last of which is subdivided into Seven Vials. The first four trumpets comprehend the four great invasions of the barbarians, the last of which dissolved the Roman Empire in Italy, A. D. 476, the temporary eclipse of whose power, between the fall of the Empire in Italy and its reconstitution in Germany by Charlemagne, A. D. 800, is vividly represented by the fourth trumpet. The fifth trumpet symbolizes the invasions of the Saracens, and the sixth that of the Turks. The seventh trumpet represents the war which the Son of Man in person wages against the Roman

dominions. This trumpet is divided into seven vials. The first of these was poured out in the French revolution of 1793; the last, probably, in 1848, and it is to be held as now running its course. The final judgments are represented in other places of the seventh seal. In ch. xix. 11–21, the destruction of the Papacy and the Romish church are predicted, under the figure of the casting of the Beast and the False Prophet into the lake of fire; and in ch. xx, the destruction of the Empire, after its subjection to a series of judgments symbolized by a chaining in the bottomless pit for 1,000 years, which in this symbolical prophecy is necessarily a symbolical period, and here stands for a comparatively short space of time, is foretold.

The sixth seal closes with the triumph of the kingdom of God; the seventh ends with the same triumph. This great and glorious consummation is represented in various places, but more particularly in the sublime vision which closes the prophecy in ch. xxi. and xxii.

The plan of the Revelation, then, is in strict accordance with symbolic models; it is reduplicating and quaternal. Its subject is also symbolic, for it is that which forms the burden of Daniel and Zechariah's prophecies, the relations of the kingdom of God to the fourth dominion of the world. Daniel and Zechariah divide this dominion into two branches, which, by Daniel, are described as contemporaneously existing, and involved in one and the same ruin. These can only be the Imperial division of the Roman power, represented in Dan. ch. vii. by the fourth beast

itself, as it existed first in Italy and thereafter in Germany, and the Papacy, a *small* temporal power symbolized by the *little* horn on the beast that "had a look more stout than his fellows," that spake "great words against the Most High," that wore out the saints of the Most High, and that subdued them under him for 1260 years. John describes these two divisions, also, but adds the strictly ecclesiastical phase of this dominion, by which he completes his quaternary, and gives a full representation of the subject. This dominion, this last stronghold of tyranny and superstition on the earth, is predicted to be destroyed, and a glorious kingdom to occupy its place, which is to endure through endless ages. Symbolic prophecy knows no destruction of the material world; it concerns itself solely with the political. This shall be destroyed and a new one created. The kingdom of the saints is the new heavens and the new earth, which is to be set up on eternal foundations. When this glorious work is accomplished, righteousness and truth will walk the earth in majesty and in triumph; they will sit down upon thrones, and place the nations under blissful sceptres; joy and peace, flapping their radiant wings, will sally forth and hover stationary over a world emancipated and redeemed. This is the burden of the song which the prophet sings in mystic, but not in inarticulate, in sublime and immortal strains. He sings the praise of virtue. He celebrates her victory in the great Olympic race, the stadium of which is the world, for about 2,000 years; the competitors in the race, giant world-powers; the goal the end

of the *age*. Virtue wins the prize in the contest ; she binds upon her brows imperishable laurels ; she sits down on an eternal throne, and she wears the crown of empire forever. But the song is a prophecy. The race is still to be run when the prophet assumes the lyre ; yet he describes its changes and its vicissitudes with the accuracy of an historian. Within the sacred precinct of the Revelation, Poetry, Prophecy, and History may be seen to join hand in hand, and to talk words together ; a group that have never been seen together except on the summit of inspiration.

SYNOPTICAL VIEW OF THE INTERPRETATION.

THE two main and distinctive features, in so far as the form of the prophecy is concerned, of the interpretation of the Revelation submitted in the foregoing pages, may be stated as follows :

1st. The prophecy is delivered in a DOUBLE VERSION. (See under Prop. 3d.) It is unnecessary to state how valuable this principle is to the elimination of the meaning. The one version occupies the place of an interpreter to the other, and the prophecy to a certain extent, *interprets itself*.

2d. The prophecy is constructed in the QUATERNAL FORM. (See under Prop. 4th.) By the aid of this principle, the various pictures of the seven-sealed book may be ranged under FOUR HEADINGS. We are thus enabled to institute a *comparison* between them ; light is thrown on what is dark, and confusion resolves itself into order.

So far as we are aware, these principles have not yet been applied to the Book of Revelations, and if they are true and necessary to the right interpretation, is it at all wonderful that this has not yet been rendered ?

It appears to us that these two principles go far to unlock the chambers of imagery of this sublime prophecy. Under their application the prophecy exhibits an admirable *simplicity* combined with an exquisite *symmetry* in all its parts. Perhaps in the end it will be found that the *wise conception and design* manifested in the book are yet more astonishing than the splendor of its imagery. Rivalling the highest poetry, does it exhibit all the exactitude of mathematical science in its design and structure? If so, and there is no reason to doubt that it does this, it forms a wonderful instance of the wisdom and goodness of God, who has thus delivered to His people a book to guide and cheer their path by the figures of a glowing imagery, which, in the end, resolve themselves into problems of demonstrable certainty and of prophetic import, attesting at once the divinity of His Word and His government of the world.

As a HELP or KEY to the understanding of the book, we beg to submit and prove the following propositions.

PROPOSITIONS :

1st PROP.—The Book of Revelations is a prophecy *written in the symbolical language of Scripture*, which language is one and uniform, as the interpretations rendered in Scripture show it to be.

2d PROP.—It is a prophecy distinguished by *unity of design*. This is evident from its being contained in a seven-sealed book (ch. v. 1), the pictures of which constitute the prophecy (ch. vi.—viii. 1), and it

may also be concluded on the ground that the other symbolical prophecies of Scripture manifest this principle (Dan. ch. ii., vii., viii. Zech. vi.)

3d PROP.—It exhibits the feature of *reduplication*, or it contains *a double version* of itself, for the following reasons: *Firstly*, because this also is a feature of symbolical representation, as is evident from Gen. xli. 32, where the principle is distinctly enunciated, and from its being displayed by Daniel in his great prophecy regarding the four great empires of the world (ch. ii., ch. vii.) and elsewhere, and *secondly*, because the book itself plainly shows it—a first version terminating at ch. vii. 1—for the whole subject of the prophecy there takes end, and is repeated in the remaining portion of the book, and “a silence in heaven about the space of half an hour” occurring at this place (ch. viii. 1), which silence is not explicable except on the ground that it divides a first version from a second.

4th PROP.—It is constructed in the form of a *Quaternary*, or it *presents its subject in a fourfold group*, because it is the practice of the symbolic prophets to construct their prophecies in this form (Dan. ii., vii. Zech. vi.), and because the four beasts or living-creatures announce or introduce four subjects (ch. vi. 1–8), contained in the representations of the first four seals, which four subjects, from this special introduction, are to be held on the ground of *unity of design* (Prop. 2), as well as of the analogy of Dan. ch. vii., to be all the subjects which the prophecy predicts concerning. This proposition is

also a corollary from the preceding one, for if the prophecy has a double version, it contains no more than four subjects, no more than four being in the first version, which must be held to end with ch. vii.

5th PROP.—It is a prophecy regarding *political dominions and events only*; *Firstly*, because the symbolic language in which it is couched, on a legitimate explication of its meaning derived from Scripture, only bears this reference. *Secondly*, because the four beasts or living-creatures introduce the four subjects which the prophecy concerns (Prop. 4) in a manner precisely similar to the four winds of Daniel ch. vii. 2, and the whole structure of the prophecy exhibits an analogy both in manner and matter to the prophecy of Daniel ch. ii. and vii., which is entirely political in its bearing. *Thirdly*, because there is an interpretation rendered in the book (ch. xvii. 7–18), which is entirely political, and which interpretation must be held an example to be followed; and *Fourthly*, it being certain that *parts* of the prophecy are political, a regard to unity of design (Prop. 2) necessitates the conclusion that it is *all* political.

6th PROP.—*The political dominions and events predicted of are all of the first magnitude*, because the symbolic prophecies of Scripture are restricted to dominions and events of this kind (Dan. *passim* Zech.), and because the burden of the prophecy as is undeniable is to predict the triumph of the Kingdom of God over certain worldly dominions which must be great, because it is only such which can enter the lists with it for that universal empire which is its destiny.

7th PROP.—Of the four dominions which the prophecy concerns (Prop. 4), *three are Roman*, and *one is the Kingdom of God*, which latter clause of the proposition requires no proof. Three dominions are to be held Roman for the following reasons: 1st. It is acknowledged that the iron and clay of the Image (Dan. ch. ii. 40—43) and the fourth Beast (Dan. ch. vii. 23—25), as is evident from the interpretations, stand for the Roman dominion. It is also generally acknowledged that the fourth chariot of Zechariah ch. vi. 6, 7, stands for this dominion likewise. The application which has been made of these prophecies in the above sense may be regarded as a certain truth. It is known that the prophet of the Revelation follows these prophets, as well in the selection of his imagery as his subject while there is no ground to suppose that he departs from them in any respect. For this reason, it is to be held that he predicts only of the Roman dominion as the antagonist of the Kingdom of God—Daniel and Zechariah, whom he follows, not recognizing any other. 2d. Daniel predicts of the Roman dominion in two branches, at the crisis of the establishment of the Kingdom of God in the world, which two branches are represented by the beast itself and by the little horn (Dan. ch. vii. 23—26). The prophet of the Revelation predicts of the same crisis, and must therefore predict of the Roman dominion in two branches at least, for his prophecy is more enlarged than that of Daniel; but a third dominion mentioned by him is in combination with one of the others (Ch. xiii., xvii.), so that three dominions are Roman, which,

with the Kingdom of God, the fourth, are all the dominions in the book (Prop. 4th). 2d. Ten horns are symbols applied by Daniel to certain divisions of the Roman power (Dan. ch. vii. 24). Two of the dominions in the Revelations have this characteristic attached to them (Ch. xii. 3, xiii. 1), on which account they are to be held to be Roman, and a third is in combination with one of them (Ch. xiii., xvii), so that three are Roman. 4th. Seven heads are interpreted to be seven mountains, an unmistakable sign of Rome, which no sophistry can evade; and this sign is applied to two of the dominions by the interpreting angel, so that two are necessarily Roman (Ch. xvii. 9); but the same sign is attached to a *third* dominion represented by the dragon (Ch. xii. 3), so that three are Roman, which, with the Kingdom of God, are all the dominions in the book (Prop. 4th).

8th PROP.—The *plan* of the prophecy is to deliver itself in the form of pictures in a seven-sealed book (Comp. ch. i. 1: v. 1, 7; vi.—viii. 1), in a double version, the first being separated from the second by a silence in heaven about the space of half an hour (Ch. viii. 1).

9th PROP.—The *plot* developed by the pictures of the seven-sealed book is the WAR waged by the KINGDOM OF GOD against the ROMAN DOMINION in its three forms, viz: IMPERIAL, PAPAL, AND ECCLESIASTICAL. This plot is developed in an indicial and synoptical manner by the representations as follows in the

FIRST VERSION.

FIRST SEAL. Ch. vi. 1, 2.

White Horse and Rider. Kingdom of God.

SECOND SEAL. Ch. vi. 3, 4.

Red Horse and Rider. Roman Empire.

THIRD SEAL. Ch. vi. 5, 6.

Black Horse and Rider. Roman Papacy.

FOURTH SEAL. Ch. vi. 7, 8.

Pale Horse and Rider. Romish Church.

FIFTH SEAL. Ch. vi. 9-11.

SOULS OF THE MARTYRS UNDER THE ALTAR.	OPPRESSION OF THE KINGDOM OF God for an appointed season, which in the second version is defined to be 1260 years, and PROMISE of final vengeance and victory to its downtrodden and persecuted cause.
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SIXTH SEAL. Ch. vi. 12—vii. 17.

FIRST PART.

A VIOLENT TEMPEST.

JUDGMENTS ON THE ROMAN ENEMY, as represented in the second, third, and fourth seals, IMPERIAL, PAPAL, AND ECCLESIASTICAL.

SECOND PART.

SEALING OF THE TRIBES OF IS-
RAEL.

SECURITY OF THE KINGDOM OF
GOD DURING THE JUDGMENTS.

THIRD PART.

SCENE OF PEACE, HAPPINESS,
AND GLORY.

TRIUMPH OF THE KINGDOM OF
GOD as the EVERLASTING DOMINION
on earth, when in the words of
Daniel, vii. 27. "And the king-
dom and dominion, and the great-
ness of the kingdom under the
whole heaven, shall be given to
the people of the saints of the
Most High, whose kingdom is an
everlasting kingdom, and all do-
minions shall serve and obey him."

SECOND VERSION.

FIRST SEAL REDUPLICATED. Ch. xii.

Woman.

The Kingdom of God.

SECOND SEAL REDUPLICATED. Ch. xii.

Dragon.

The Roman Empire.

THIRD SEAL REDUPLICATED. Ch. xiii.

Ten-horned Beast.

The Roman Papacy.

FOURTH SEAL REDUPLICATED. Ch. xiii.

Two-horned Beast.

The Romish Church.

FIFTH SEAL REDUPLICATED.

FLIGHT OF THE WOMAN INTO THE WILDERNESS for 1260 DAYS, ch. xii. Prophesying of the Two Wit- nesses in Sackcloth, for 1260 days, chap. xi.	OPPRESSION OF THE KINGDOM OF GOD FOR 1260 YEARS.
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SIXTH SEAL REDUPLICATED.

FIRST PART.

SEVEN TRUMPETS, ch. viii.—xi. SEVEN VIALS, ch. xvi.	JUDGMENTS ON THE ROMAN DO- MINION, IMPERIAL, PAPAL, AND EC- CLESIASTICAL.
TEN-HORNED BEAST AND WHORE IN WILDERNESS, ch. xvii. CAST- ING OF BEAST AND FALSE PROPHET INTO LAKE OF FIRE, ch. xix. CAST- ING OF THE DRAGON INTO BOTTOM- LESS PIT AND LAKE OF FIRE, ch. xx. FALL OF BABYLON, ch. xviii.	DESTRUCTION OF THE ROMAN DO- MINION, IMPERIAL, PAPAL, AND ECCLESIASTICAL.

SECOND PART.

VISIONS OF ch. xiv. and xv. PROTECTION OF THE WOMAN, ch. xii. 6, 14, and of THE TWO WIT- NESSES, ch. xi. 4, 5.	SECURITY OF THE CHURCH OF GOD.
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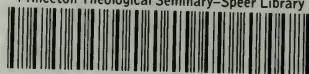
THIRD PART.

THE NEW HEAVEN, AND NEW EARTH, AND THE NEW JERUSALEM, ch. xxi. and xxii.	FINAL TRIUMPH AND ESTABLISH- MENT OF THE KINGDOM OF GOD ON EARTH.
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